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A HISTORY OF THE WORKS OF
SIR JOSHUA REYNOLDS

P. R. A.



Portrait of a man, 18th century.

A HISTORY OF THE WORKS
OF
SIR JOSHUA REYNOLDS
P. R. A.

BY
ALGERNON GRAVES, F.S.A.
AND
WILLIAM VINE CRONIN



DEDICATED BY GRACIOUS PERMISSION TO
HER MAJESTY THE QUEEN

VOLUME III

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ILLUSTRATIONS TO VOLUME III.

DATE.	SUBJECT.	OWNER.	PAGE.
1775.	SIR JOSHUA REYNOLDS, P.R.A.	Sir Lewis Molesworth, Bart.	
		<i>Frontispiece</i>	
1777.	ISABELLA, LADY BEAUCHAMP . . .	The Most Hon. the Marquess of Lansdowne, K.G.	864
1777.	DOROTHY, COUNTESS OF LISBURNE.	The Rt. Hon. the Earl of Lisburne .	872
1777.	MRS. POWYS AND CHILD	Charles John Wertheimer, Esq. . .	880
1777.	HENRY THRALE	The Most Hon. the Marquess of Lansdowne, K.G.	896
1777.	MISS HESTER THRALE	Ditto	904
1777.	THE HON. JOHN TUFTON	The Rt. Hon. Lord Hothfield . . .	920
1778.	COLONEL ST. LEGER.	Baron Ferdinand de Rothschild . .	928
1779.	MISS JANE FLEMING (LADY HARRINGTON)	The Rt. Hon. the Earl of Harrington	936
1779.	MRS. EDWIN LASCELLES	Ditto	944
1779.	ROBERT SMITH	The Rt. Hon. Earl Carrington . . .	960
1779.	MISS STUART	Thomas McLean, Esq.	976
1780.	EDWARD GIBBON	The Rt. Hon. the Earl of Rosebery, K.G.	984
1780.	THE INFANT JOHNSON	The Most Hon. the Marquess of Lansdowne, K.G.	1000
1780.	ADMIRAL LORD KEPPEL	The National Gallery	1008
1781.	GEORGE 2ND, EARL TEMPLE, AND FAMILY	The Rt. Hon. Lady Kinloss	1016
1782.	MRS. ABINGTON	His Grace the Duke of Fife, K.T. .	1032
1782.	LORD ASHBURTON AND SISTER .	Charles John Wertheimer, Esq. . .	1040
1782.	MRS. BALDWIN	R. Hall McCormick, Esq.	1048
1782.	CHARLES, LORD CAMDEN	The Rt. Hon. Earl Carrington . . .	1056
1782.	WILLIAM, EARL OF SHELBURNE .	Ditto	1064
1783.	LADY OF C. B. SKRYMSHIRE . .	The Rt. Hon. Lord Leconfield . . .	1080
1784.	JOHN CHARLES, LORD ALTHORP .	The Rt. Hon. Earl Spencer, K.G. . .	1088
1785.	MRS. CROUCH	Baron Ferdinand de Rothschild . .	1096
1786.	SOPHIA, LADY DE CLIFFORD . . .	Sir Augustus Stephenson, K.C.B. . .	1104
1786.	ADMIRAL VISCOUNT KEPPEL . .	HER MAJESTY THE QUEEN	1112
1786.	MRS. SCOTT OF DANEFIELD . . .	Baron Ferdinand de Rothschild . .	1120
1786.	ELIZABETH, COUNTESS OF SUTHERLAND	His Grace the Duke of Sutherland .	1128
1787.	JOHN, LORD BURGHERSH	The Rt. Hon. the Earl of Jersey, G.C.M.G.	1144
1787.	MISS THERESA PARKER	The Rt. Hon. the Earl of Morley . .	1160
1788.	THE HON. LINCOLN STANHOPE . .	The Rt. Hon. Elizabeth, Countess of Harrington	1176
1789.	THE BRADDYLL FAMILY	The Rt. Hon. Lord Rothschild . . .	1192
1789.	MARY, LADY DE CLIFFORD	The Rt. Hon. the Earl of Mayo . . .	1208
1790.	ISABELLA, LADY LOVAINE	His Grace the Duke of Northumberland	1224
	Facsimile of page S from second ledger.	Second payment	909
	" " W "	First payment	1018

SACCHINI, Signor.

Paid for before 1772, Duke of Dorset, for Signor Sacchini, £36 15s.

This picture is not at Knole.

SACKVILLE, Lord George.

Three-quarter length, canvas 49 × 39 in.

Lord George Sackville, third son of Lionel Cranfield Sackville, 7th Earl and 1st Duke of Dorset, K.G.; born January 26, 1716; his godfather was George II.; a soldier and statesman; distinguished himself at Dettingen, June 27, 1743, and Fontenoy, May 11, 1745, but was dismissed the service for disobedience of orders at Minden, August 1, 1759, but Lord Bute restored him to civil employment in 1765. He had very considerable ability, and held subsequently some of the highest offices in the administration. He took the name of Germain pursuant to the will of Sir John and Lady Germain, of Drayton, February 16, 1770; was elevated to the peerage, February 11, 1782, as Baron Bolebrooke and Viscount Sackville of Drayton; married, September, 1754, Diana, second daughter and co-heiress of John Sambrooke; died April 26, 1785.

In uniform; overcoat lined with fur, under which is a breastplate and buff jacket; hair powdered; right hand on his sash, which is tied round the waist; left hand gloved; holds the hilt of his sword and right hand glove; to his left his charger.

Sat in January, 1759. Paid for, February 7, 1761, Mr. Bale, for Lord George Sackville, £21.

EXHIBITED.

National Portrait Exhibition, 1867, No. 642, by W. B. Stopford.

ENGRAVED.

J. McArdell, 1759, $13\frac{7}{8} \times 10\frac{7}{8}$ in.; republished in 1777 as Lord George Germaine.

S. W. Reynolds, $5\frac{1}{8} \times 4$ in.

Another portrait was sold at Christie's, July 17, 1807, Lot 68, Lord Lifford, by Hone, and Lord George Germaine (Lord Sackville), by Reynolds, for £8.

SACKVILLE, Lord George.

Paid for, February 7, 1761, Mr. Ross, for Lord George Sackville, £42, entered under R; and under S, Lord George Sackville, for Mr. Ross, £42. This is probably a duplicate entry.

Dr. Edward Hamilton gives the ownership as Mrs. Croker, Kensington Palace (1880).

SACKVILLE, Lord George.

Half length, canvas 30 × 25 in.

In military uniform; three-quarter face to the left; a castle to the left in the distance.

This picture and the next were purchased nearly fifty years ago by Robert Cooper Lee Bevan: on his death in 1890 the pair were separated. Mr. F. A. Bevan wished to purchase the gentleman, and it was decided to put it into Christie's, where by some accident Mr. Bevan omitted to bid for it.

ENGRAVED.

S. W. Reynolds, 1820, anonymously, as No. 4, 5 × 4 in.

This print was afterwards erroneously inscribed as Marquess Cornwallis. *See ante*, page 195.

This picture was sold at Christie's, May 19, 1899, Lot 74, as Lord George Germaine in a red dress, for £136 10s., to Leggatt Bros., from whom it passed to Francis Augustus Bevan, the present owner.

SACKVILLE, Lady George.

Half length, canvas 30 × 25 in.

Diana, second daughter and co-heiress of John Sambrooke; married, September, 1754, Lord George Sackville; died 1778.

Pale blue dress, with bows in front; transparent lace over neck; pink ribbon round neck; a pink cloak with hood trimmed with ermine, and ermine muff; low powdered hair and tight-fitting lace cap; dark background.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 1820, 5 × 4 in., as anonymous, No. 1.

The picture belongs to Francis Augustus Bevan, at 19, Princes Gate.

SACKVILLE, Hon. Miss Diana, afterwards Viscountess Crosbie and Countess of Glandore.

Whole length, canvas 93 × 58 in.

Lady Diana Sackville, daughter of Lord George Sackville ; born July 8, 1756 ; married, November 26, 1777, Viscount Crosbie, son and successor of the 1st Earl of Glandore in 1781. The Countess died August 29, 1814.

Standing, to right, in a landscape ; full face ; white dress, which she is holding up with her right hand ; gold scarf round her waist ; her left hand is extended to the right.

Sat in September, 1777, as Miss Sackville. Paid for, September, 1777, Hon. Miss Sackville, paid by Lord Crosbie, £78 15s. Exhibited in the Royal Academy, 1779, No. 251, as a lady, whole length.

St. James's Chronicle, May 4, 1779 : "No. 251. This may be a good likeness of a lady of fashion, for the countenance is very expressive of affectation."

EXHIBITED.

Royal Academy, 1884, No. 148, by William Talbot Crosbie.

„ „ 1891, No. 136, by Sir Charles Tennant, Bart.

ENGRAVED.

W. Dickinson, 1779, 23 × 14 $\frac{3}{4}$ in., as Diana, Viscountess Crosbie.

James Scott, 1863, 7 $\frac{1}{2}$ × 4 $\frac{3}{4}$ in., as Viscountess Crosbie.

R. S. Clouston, 1890, 25 × 16 $\frac{1}{2}$ in.

Proof before letters of the Dickinson plate, in perfect condition, sold at Sotheby's, 1895, for £151. The Buccleuch proof in 1887 brought £98 14s.

The picture belonged in 1863 to William Talbot Crosbie, and was afterwards purchased by Sir Charles Tennant, Bart., the present owner.

There is a picture, 50 × 40 in., at Bolney House, Ennismore Gardens, belonging to Alfred H. Huth, that is called Viscountess Crosbie, but there is not the slightest resemblance in the portrait to this lady.

SACKVILLE, Lady Mary. *See* COUNTESS OF THANET.

ST. ALBANS, George, 3rd Duke of.

Born June 25, 1730 ; Lord Lieutenant of Berkshire, December 15, 1751 ; married, 1752, Jane, daughter and co-heiress of Sir Walter Robarts, of Glassenbury ; she died December 16, 1778. He died February 1, 1786, without issue.

Entered after 1760, Lady Beauclerk, for a copy of the Duke of St. Albans, £21. Altered to paid, March, 1762, Lady D. Beauclerk, etc.

Lady Diana Beauclerk was the only daughter of Charles, 2nd Duke of St. Albans. She married, February 2, 1761, the Hon. and Rev. Shute Barrington. She died 1766, without issue.

The picture belongs to Lord Barrington, at Beckett.

ST. ALBANS, Aubrey, 5th Duke of. *See* LORD VERE.

ST. ASAPH, Bishop of. *See* SHIPLEY.

ST. ASAPH, Sophia, Lady, and Son.

Whole length, canvas 55 × 44 in.

Sophia, fourth daughter of Thomas, 1st Marquess of Bath; born December 19, 1763; married George, Viscount St. Asaph, August 28, 1784 (who succeeded as 3rd Earl of Ashburnham in 1812), and died April 9, 1791. Her son, George Ashburnham, was born October 9, 1785; became M.P. for New Romney, and died before his father, who died October 27, 1830.

Seated to the right on the floor, holding the nude figure of a child, which lies on a stool in front of her; white dress; fair hair falling in ringlets over her neck; curtain and landscape background.

Sat in May, 1786, as Lady St. Asaph and Master Ashburnham. Paid for, June 24, 1788, Lady St. Asaph and Child, £157 10s. Exhibited in the Royal Academy, 1787, No. 100, as a lady and child. The picture is visible in Ramberg's print of the Royal Academy, 1787.

EXHIBITED.

British Institution, 1813, No. 132 (fourth catalogue), } by the Earl of Ash-
Royal Academy, 1890, No. 158, } burnham.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{3}{4} \times 4\frac{1}{2}$ in.

J. Grozer, in stipple; the etching only known.

One State before any letters. Written on this in MS., "only one etching, and only six impressions taken; the plate was then destroyed." There is another statement that the impressions were twenty-five. A proof etching, Buccleuch Collection, sold at Christie's in 1887, for £29 8s., to the British Museum.

The picture belongs to the Earl of Ashburnham.

ST. AUBYN, Sir John, 4th Bart.

Of Clowance, co. Cornwall; born 1726; died 1772.

Sat in June, 1757, July, 1758, and January, 1759. Paid for, April 22, 1762, Sir John St. Aubyn, £31 10s.

This picture (with the next) was given by Sir William Molesworth, Bart., to the Rev. John Molesworth-St. Aubyn, who, in 1844, left them to the Rev. St. Aubyn H. Molesworth-St. Aubyn, at Clowance, Cornwall, the present owner.

ST. AUBYN, Lady.

Half length, canvas.

Elizabeth, daughter of W. Wingfield; married, 1757, Sir John St. Aubyn, Bart., who died 1772; secondly, in 1782, John Baker.

Sitting in a chair, in a flowered dress; no ornament in hair; arms on the arms of the chair.

Sat in June, 1758. Paid for, April 22, 1762, Lady St. Aubyn, £31 10s.

ETCHED.

Miss Catherine St. Aubyn, 1788, $9\frac{5}{8} \times 8\frac{1}{2}$ in.

Copy by Rising, sold in his sale at Christie's, May 2, 1818, Lot 71, for £2 2s.

The picture belongs to the Rev. St. Aubyn H. Molesworth-St. Aubyn, at Clowance, Cornwall.

ST. AUBYN, Elizabeth, Lady.

Profile.

Sat in June, 1758. Paid for, May 26, 1761, Lady St. Aubyn, profile, £10 10s., paid by Dr. Hunter (erased), Lady St. Aubyn (added); 1761, May 27, Lady St. Aubyn, £10 10s.

ST. AUBYN, Sir John, 5th Bart.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Succeeded in 1772; F.R.S., F.S.A., F.L.S.; born 1758; M.P. for Helston, co. Cornwall, 1807.

Sat in March, 1786. Paid for, July 30, 1785, Sir John St. Aubyn, £36 15s.; April, 1786, Sir John St. Aubyn, £36 15s.

EXHIBITED.

Royal Academy, 1876, No. 36, by G. L. Basset.

The picture, which was presented by Sir John St. Aubyn to his cousin, Lord de Dunstanville, is now the property of Arthur Basset, at Tehidy, Camborne, Cornwall.

ST. AUBYN, Miss.

A sister of Sir John St. Aubyn, the 4th Baronet.

Sat in February, 1760.

Probably Miss Catherine St. Aubyn, who etched the portrait of Lady St. Aubyn in 1788, wife of Sir John St. Aubyn, M.P. for Cornwall.

The picture belongs to John Peverell Rogers at Penrose, near Helston.

ST. JOHN, Master George Richard, afterwards 3rd Viscount Bolingbroke.

When five years old. Born March 6, 1761; succeeded May 5, 1787; married, February 26, 1783, Charlotte, daughter of the Rev. Thomas Collins, and, secondly, in 1804, Isabella, Baroness Hompesch; died 1824.

Sat in April, 1766. Paid, 1766, Lord Bolingbroke, for a portrait of Master St. John, £36 15s.

ST. JOHN, Miss Barbara.

Sat in September, 1764, as Miss St. John. *See* COUNTESS OF COVENTRY, *ante*, page 201.

ST. LEGER, Colonel John Hayes.

Whole length, canvas 93 × 58 in.

Eldest son of John St. Leger, of Grangemellan, co. Kildare. Born July 23, 1756, he succeeded his father in the Irish estates at the early age of thirteen, and spent most of his early youth with his grandmother, Lady St. Leger, in St. James's Place, London. He went young into the army, and became the companion and aide-de-camp to George, Prince of Wales. He was a member of the well-known Hell Fire Club, whose orgies were held at

Medmenham Abbey, near Marlow. He went out to India for a time when his money affairs became involved, but returned on the death of his uncle, General Anthony St. Leger (the founder of the St. Leger Stakes at Newmarket), from whom he inherited Park Hill, Doncaster, and a large fortune. He went out to India again in 1796, and was commander-in-chief at Trincomalee. He died at Madras in a fit just after a morning ride in February, 1800. Colonel St. Leger was never married; but it is said the lady to whom he was always supposed to have been much attached was Isabella, Duchess of Rutland, the wife of the then Lord-Lieutenant of Ireland. He was at one time member for Okehampton.

Standing in front in a landscape; three-quarter profile to left; in uniform; his left hand grasps his sword; his right hand points below to the right.

Paid for, February, 1778, Mr. St. Leger, £70, and before 1779, Mr. St. Leger, £87 10s. (not carried into the paid column).

EXHIBITED.

Royal Academy, 1884, No. 149, by Baron Ferdinand de Rothschild.

The picture was purchased by Messrs. T. Agnew and Sons from the Misses St. Leger in Yorkshire, and sold by them to the late Baron Ferdinand de Rothschild.

"The portrait of him by Gainsborough at Hampton Court was painted as a pendant to that of the Prince of Wales, No. 151" (Royal Academy Catalogue). No. 151 in this exhibition, 1884, is a portrait of George Augustus Frederick, Prince of Wales, afterwards George IV., a whole length by Gainsborough, 98 × 73 in., lent by Baron Ferdinand de Rothschild.

ST. LEGER, Miss.

Sat in March, 1755.

ST. VINCENT, John, Earl.

"John Jervis, born at Meaford, co. Stafford, 1734; entered the navy in his tenth year, and became Admiral in 1795; First Lord of the Admiralty in 1801; obtained the highest honours in the profession; was elevated to the peerage, June 23, 1797, under the titles of Baron Jervis, of Meaford, co. Stafford, and Earl of St. Vincent, in consequence of the splendid victory he achieved in that year over the Spanish fleet off Cape St. Vincent. On the 27th April, 1801, he was created Viscount St. Vincent. The Earl married, in 1783, Martha, daughter of Lord Chief Justice Parker; died 1823, when the earldom and barony expired, but the viscounty devolved upon his only surviving nephew.

"Captain Jervis rendered valuable service in the 'Foudroyant,' through his co-operation

with Admiral Barrington's successful capture of the 'Pégase' and her convoy, and Rodney crowned the English triumphs by his defeat of Count de Grasse off Guadaloupe. Sir Joshua's skill was laid under contribution in connection with these victories.

"I find an appointment with Captain Jervis at Admiral Barrington's, 42, Welbeck Street, on the 28th May, 1782. He had already painted Rodney, and he was now commissioned by the Duke of Rutland to paint a posthumous portrait of his gallant brother, Lord Robert Manners, who had commanded the 'Resolution' in Rodney's action, and died of his wounds on his way home."—TOM TAYLOR, in the *Life of Reynolds*, vol. ii., p. 378.

No record of a sitting or payment. Pocket-books of 1783 and 1785 missing.

Sold at Christie's, June 18, 1824, Lot 43, original portrait of Earl St. Vincent (Makepiece, owner), for £23 2s., to Bartie; May 22, 1830, Lot 42, as the original portrait of Earl St. Vincent, painted with great truth and richness, bought in by the owner, Grant, for £94 10s.; June 25, 1831, Lot 111, bought in again by the owner, Grant, for £31 10s.

SALISBURY, Mary Amelia, Countess of, afterwards Marchioness.

Whole length, canvas 94 × 59 in.

Lady Mary Amelia, eldest daughter of Wills Hill, 1st Marquess of Downshire; born 1750; married, December 2, 1773, James Cecil, 7th Earl of Salisbury, created, August 18, 1789, 1st Marquess of Salisbury. She was burnt to death in the west wing of Hatfield House, November 27, 1835.

To right, walking in a garden; a dog playing with her dress.

Sat in November, 1780, January, 1781, and April, 1787. Paid for, December 24, 1781, Lady Salsbury, £200. Exhibited in the Royal Academy, 1781, No. 241. "Good."—W.

Morning Herald, 1781: "No. 241. Countess of Salisbury is one of his first-rate portraits, in the style of, and little inferior to Vandyke."

EXHIBITED.

National Portrait Exhibition, 1867, No. 617, by the Marquess of Salisbury.

ENGRAVED.

Val. Green, 1781, $23\frac{7}{8} \times 15$ in.

S. W. Reynolds (S. Cousins, R.A.), $6\frac{1}{4} \times 4$ in.

First State by Green sold at Christie's, Barlow Collection, 1894, for £189.

This picture was evidently altered in 1787, and the style of the hair changed. The engravings by Green and Reynolds are as the picture originally was. The new plate by T. G. Appleton, now in progress for



Portrait of Mrs. P. P. P. P. P.

Henry Graves and Co., Limited, is being engraved from the picture as it now is.

The picture belongs to the Marquess of Salisbury, at Hatfield House.

SANDBY, Paul, R.A., with GANDON and BANKS. *See* BANKS, *ante*, page 48, and GANDON, *ante*, page 345.

SANDFORD, Colonel.

Sat in September, 1755, and October, 1757, as Colonel Sandford.

SANDFORD, General.

Sat in September, 1764, and October, 1766, as General Sandford. Paid for, October 13, 1766, General Sandford, £39 18s. 6d.

Memo., 1764 : "General Sandford's mare at Mr. Doggans, North Audley Street."

Memo., 1766 : "Genl. S. to be sent, when finished, to Mrs. Crawford, in Merrion Street, Dublin. To write to her to know if she would have it framed."

SANDFORD, General.

Sat in January, 1780. Paid for, February 10, 1780, General Sandford, £38 17s. 6d. Frame paid.

SANDFORD, Mrs.

No sitting.

EXHIBITED.

British Institution, 1855, No. 119, by the Rev. J. Sandford.

SANDWICH, John, 4th Earl of.

Son of Edward Richard, Viscount Hinchinbroke ; an eminent diplomatist and statesman ; assisted at the celebrated congress of Aix-la-Chapelle in 1748 ; afterwards Secretary of State and First Lord of the Admiralty ; married, March 7, 1741, Judith, third daughter of Charles, 1st Lord Fane ; died April 30, 1792. He committed many outrageous and sacrilegious acts in his day, and was popularly known by the sobriquet of "Jemmy Twitcher."

Sat in March, 1758. Paid for before 1761, Lord Sandwich, £15 15s. ; April 2, 1762, Lord Sandwich, £15 15s.

"Lord Sandwich was one of the founders of the Dilettanti Society, 1734, etc."—*Gentleman's Magazine*, 1792, p. 574.

Memo. : "February, 1761. Lord Sandwich's account to be sent to Mr. Green, 18, New Crown Court, Bow Street, by to-morrow morning."

Lord Sandwich was also painted by Gainsborough in 1783, and exhibited in the Royal Academy, same year, No. 190.

SANDYS, Lord.

Edwin Sandys, 2nd Baron; born 1725; M.P. for Droitwich, 1747, Bossiney, 1754, and Westminster, 1762; married, January 26, 1769, Anna Maria, daughter of James Colebrooke, of Southgate, co. Middlesex, widow of William Paine King, of Fineshade, Northamptonshire, who left her his whole estate; he became 2nd Lord, April 21, 1770. He died in 1801, when the barony of Sandys became extinct.

Sat in April, 1773. Paid for, June 18, 1774, Lord Sandys, £36 15s. Painted for the Thrale Gallery.

Sold at Streatham, Piozzi sale, May, 1816, Lot 56, for £84, to Wadmore. Mr. Smith, of Bond Street, told Mr. Cotton it sold for 35 guineas, and Tom Taylor says £36 15s., to Lady Downshire.

SAUNDERS, Admiral Sir Charles, R.N., K.C.B.

Three-quarter length, canvas 50 × 40 in.

He was first lieutenant of Lord Anson's ship, the "Centurion," in September, 1740, and was afterwards made captain of the "Tryal." On September 18, 1740, Captain Saunders took a large merchantman, but, as the "Tryal" became leaky, he destroyed her after removing his crew and armament to the prize, which was re-named the "Tryal Prize." In March, 1745, he became captain of the "Sandwich," and on October 14, 1747, of the "Yarmouth." In April, 1750, he was elected M.P. for Plymouth, and in April, 1754, Treasurer of Greenwich Hospital. He was an Elder Brother of the Trinity House; Vice-Admiral of the Blue in February, 1759, and sailed from Spithead with General Wolfe on board the "Neptune," as chief-commander of the expedition to Quebec. He was made a K.B., May 26, 1761, and Vice-Admiral of the White, October, 1762; M.P. for Heydon, 1768, and October, 1770, Admiral of the Blue. He died, December 7, 1775, in Spring Gardens, of gout in the stomach, and was interred in Westminster

Abbey, near the monument of General Wolfe. By his will he left to Admiral Keppel (who had been lieutenant with him on the "Centurion"), £5,000 and £1,200 per annum; to Admiral Sir Hugh Palliser, £5,000; and to Timothy Brett, £6,000; and his pictures and the bulk of his fortune to his niece.

In naval uniform; his right hand resting on an anchor; his hat under his left arm; left on the hilt of his sword. Painted 1765.

Sat in September, 1765, August, 1766, and September, 1767. Paid for, September 17, 1765, Sir Charles Saunders, £36 15s.; October 15, 1765, Sir Charles Saunders, £36 15s. Mr. Hunt for drapery for the Admiral, 8 guineas.

EXHIBITED.

Grosvenor, 1884, No. 203, }
Royal Academy, 1893, No. 41, } by the Earl of Lichfield.

ENGRAVED.

James McArdell, $13\frac{3}{4} \times 11$ in.

S. W. Reynolds (S. Cousins, R.A.), $3\frac{1}{8} \times 2\frac{1}{2}$ in.

The picture belongs to the Earl of Lichfield.

SAUNDERS, Admiral Sir Charles, R.N., K.C.B.

Half length, canvas.

Sat in March, 1760. The Quiddendam picture. Paid for before 1761, Admiral Saunders, £42.

Another portrait of Sir Charles Saunders was sold at Shugborough Hall, near Stafford, August 10, 1842, by George Robins. Another was destroyed by fire at Flixton Hall, the residence of Sir Shafto Adair, December 12, 1846, together with the companion picture of Lord Anson. *See ante*, p. 27.

Note to the 1760 sitting: "'Yellow Jack,' the lifelong friend of Keppel. He carried Wolfe to Quebec and aided in the capture of the fortress, and was now commander-in-chief in the Mediterranean. His picture is at Quiddendam, in excellent preservation, like most of the uncleaned pictures of the period I have seen."—TOM TAYLOR, vol. i., p. 187.

The picture was sold in 1890 by the Earl of Albemarle to Messrs. T. Agnew and Sons, from whom it passed to Lord Iveagh, the present owner.

SAVILE, Sir George, Bart., F.R.S.

Half length, canvas $30\frac{1}{2} \times 25$ in.

Vice-President of the Society of Arts and Sciences; M.P. for York, and colonel of the West Riding Militia; succeeded as 8th Baronet, September 16, 1743; died unmarried, January 10, 1784, in his fifty-eighth year, and his

sister, Barbara, Countess of Scarborough, became his heir, and the baronetcy expired.

Looking three-quarter face to the left, with his right arm resting on a book which is held by the left hand.

The picture belongs to George W. Fitzwilliam, and is No. 58 in the Milton House catalogue.

SAYER, Mr.

Sat in April, 1759.

SCARBOROUGH, Richard Lumley Savile, 4th Earl of.

Married December 12, 1752, Barbara, sister and heiress of Sir George Savile, 8th Baronet, of Rufford Abbey, co. Nottingham. His lordship was appointed Deputy Earl Marshal of England, 1765; died March 12, 1782.

Sat in March, 1755.

SCARBOROUGH, Barbara, Countess of.

Three-quarter length, canvas 49½ × 39 in.

Second daughter of Sir George Savile, Bart.; married, December 12, 1752, Richard, 4th Earl of Scarborough; died July 22, 1797.

Standing to front, three-quarter face to left, leaning on a pedestal; low-cut yellow dress; blue mantle; jewelled belt; landscape background.

Sat in April, 1755, and April, 1758. Paid for, before 1762, Lady Scarborough, profile, £25 4s.

EXHIBITED.

Royal Academy, 1885, No. 60, by A. W. Savile.

SCARBOROUGH, Barbara, Countess of, and Child.

The child was probably George Augustus, afterwards 5th Earl of Scarborough; born September 22, 1753; died September 5, 1807.

Paid for before 1762, Lady Scarborough with a child (no price).

SCARSDALE, Nathaniel, Lord. *See CURZON, ante, page 221.*

SCARSDALE, Caroline, Lady. *See CURZON, ante, page 222.*

SCHINDLERIN, Madame.

Half length, oval.

Catharina Schindlerin, a native of Germany, who appeared in London early in 1775, was a pupil of the favourite singer Venanzio Rauzzini, at whose recommendation she was engaged as *prima donna* to sing with him at the King's Theatre in the opera of "Arminda," in 1774. Dr. Burney remarks, in his "History of Music," that her moderate abilities and more feeble voice were advantages to Rauzzini, though none to the public. Miss Burney says she was young, and by many thought handsome; her figure was elegant and graceful on the stage, and she was a good actress. Her voice was a mere thread, for the weakness of which there was neither taste nor knowledge to compensate, and off the stage she was silly, insipid, and coquettish.

With cap and muff; black mantle.

Pocket-book of 1775 missing. Paid for, August, 1776, Duke of Dorset, for Madame Shindelin, £36 15s.

EXHIBITED.

British Institution, 1817, No. 57, by the Duchess of Dorset.

„ „ 1843, No. 36, by Earl Amherst.

ENGRAVED.

J. R. Smith, 1777, $13\frac{1}{4} \times 10\frac{7}{8}$ in.

William Humphreys, 1849, $12\frac{1}{4} \times 10\frac{7}{8}$ in. (for the "Royal Gallery of British Art"), as "The Coquette."

Frederick Bromley, 1863, $5 \times 4\frac{1}{4}$ in.

First State by Smith, the name written in by Horace Walpole, sold at Christie's, Buccleuch Collection, 1887, for £28 7s.

The picture belonged to Lord Sackville, and was No. 227 in the Knole catalogue. It was sold recently.

SCHINDLERIN, Madame.

Half length, oval.

Paid for, 1777, Madame Shindelin, paid by Mrs. Hortoun, £36 15s.

Sold at Christie's, June 13, 1851, Lot 43 (Hogarth (?), owner), as "The Coquette," engraved by Humphreys, to Wallis, for Rigby, Bart., for £94 10s.; March 17, 1860, Lot 57 (Rev. Henry Scott Trimmer, owner), as Madame Schindlerin, a dancer or singer at the opera, in a black dress, with a white handkerchief on her head, tied with a pink ribbon, holding a muff, engraved in the Finden Gallery, to Waters, for £73 10s. At the same sale and same owner

was sold, Lot 66, head of a young lady in a cap, a sketch, for £7 15s., to Cooper; February 23, 1861, Lot 47 (Rev. Isaac Spencer, owner), Madame Schindlerin, in a black dress, with a white handkerchief on her head, tied with a pink ribbon, holding a muff, to Anthony, for £6 16s. 6d.

SCOTT, Lady Caroline. See MONTAGU, *ante*, page 656.

SCOTT, Lady Mary.

Eldest daughter of Henry, 3rd Duke of Buccleuch, and Elizabeth, daughter of George, Duke of Montagu; born May 21, 1769; married, January 21, 1791, James George, 3rd Earl of Courtown; died April 21, 1823.

Sat in January, 1772, as a child with her mother. See BUCCLEUCH, *ante*, page 120.

SCOTT, Lady Frances, and her Brothers, the 3rd DUKE OF BUCCLEUCH and LORD CAMPBELL SCOTT.

Second daughter of Francis, Earl of Dalkeith; born August 6, 1750; married, April 24, 1783, Archibald Douglas, afterwards Lord Douglas, in 1790.

Henry, 3rd Duke of Buccleuch, was created K.T., December 23, 1767, and K.G. in 1794; so his portrait described on page 119 must be with the star of the Thistle and not the Garter.

Lord Campbell Scott, born October 28, 1747; died, unmarried, March 24, 1767.

Sat in February, 1759, as Lady Frances Scott.

Sat in January, 1759, as Duke of Buccleuch.

Mr. James Home says that "there is a group-picture by Sir Joshua of Lady Frances Scott with her brothers Henry and Campbell at Blair Drummond, Perthshire, the property of Colonel Henry Home Drummond, and that the Duke of Buccleuch and Lord Home have each a copy of it."

SCOTT, General George.

"June 26, 1811, at Wolston, co. Warwick, aged seventy-nine, Gen. G. Scott, Colonel of the 58th Foot."—*Gentleman's Magazine*, 1811, p. 683.

Paid for, June 9, 1763, Coll. Scot, £21.

EXHIBITED.

British Institution, 1840, No. 115, as General Scott, by Andrew Drummond.

SCOTT, Mrs.

Sat in January, 1772.

SCOTT, Mrs.

Three-quarter length, canvas 50 × 40 in.

Of Danesfield; eldest daughter of Thomas Assheton Smith; died 1836.

Seated, facing the spectator, in a landscape; white dress; blue sash; broad-brimmed hat; right hand holding her gloves; a spaniel to left looks up at her.

Sat in April, 1786. Paid for, May, 1786, Mrs. Scott, £52 10s.; March, 1787, Mrs. Scott, £52 10s.

EXHIBITED.

British Institution, 1833, No. 35, by Mrs. Scott.

Royal Academy, 1891, No. 35, by Mrs. Wedgwood.

The picture was purchased from Mrs. Wedgwood by the late Baron Ferdinand de Rothschild.

SEAFORTH, Kenneth, Lord.

Kenneth Mackenzie, who was raised to the peerage of Ireland, November 18, 1766, as Viscount Fortrose, co. Wicklow, and on December 3, 1771, Earl of Seaforth in that kingdom; married, Lady Caroline Stanhope, and had an only child, Caroline, who married Count Melfort. Lord Seaforth died in 1781, when his honours became extinct. In May, 1779, while Sir Joshua was entertaining pleasant parties at Richmond, came news that the French, under a crackbrained Prince of Nassau, had actually attempted a landing at Jersey, but had been repelled by Lord Seaforth's new-raised Highlanders, with the aid of the island militia.

Sat in April and May, 1777, for the Dilettanti picture.

SEAFORTH, Countess of. *See POWELL, ante, page 764.*

SEAFORTH, Mrs., and Child.

Three-quarter length, canvas 55½ × 44½ in.

In Chaloner Smith, p. 611, she is described as: "Mary, daughter of Baptist Proby, D.D., Dean of Lichfield, and brother to John, 1st Lord Carysfort; married, April 22, 1782, Francis Humberston Mackenzie, who succeeded to the estates of Seaforth and Humberston on the

murder by the Mahrattas of his elder brother in April, 1783. He was descendant of the Earls of Seaforth, a title attained in 1715, and was created Lord Seaforth and Baron Mackenzie of Kintail, October 26, 1797; was Governor of Barbadoes from 1800 to 1806, and a General April 25, 1808, and died in Edinburgh, aged sixty-one, January 11, 1815. His sons having pre-deceased him the title became extinct. Lady Seaforth died at Edinburgh, February 27, 1829, aged seventy-five.

"The child is, in all probability, their eldest daughter, Mary Frederica Elizabeth, who married, first, at Barbadoes, November 6, 1804, Sir Samuel Hood; second, James Alexander Stewart, who assumed the name of Mackenzie."

Seated to right, in a landscape; dark dress; large hat and feathers; the child seated on her lap looking up into her face, touching her chin with his right hand; landscape background.

Sat in January, 1786, as Mrs. Seaforth and child, and June, 1787, as Mrs. Seaforth. Paid for, 1786, Mrs. Seaforth and child, £210; between 1785 and 1787, "Mr. Barwell for Mrs. Seaforth, see Mrs. Seaforth," no price; this is evidently a duplicate entry.

EXHIBITED.

Royal Academy, 1892, No. 124, by L. Lesser.

Lined and cleaned by H. Graves and Co., December, 1863, for Mrs. Barwell, of Brighton. Bought in at Christie's, June 27, 1863, Lot 117 (Mrs. Barwell, owner), as Mrs. Lyne, a member of the Seaforth family, in black silk dress, nursing a child in a white muslin frock, for £472 10s. Sold at Foster's, November 8, 1871, for £210, to Mrs. Nosedal. Sold at Christie's, December 17, 1887, Lot 210 (Havill, owner), for £76 13s., to Lesser.

ENGRAVED.

J. Grozer, 1787, as a lady and child, 18 × 14 in.

S. W. Reynolds, 5 $\frac{3}{4}$ × 4 $\frac{3}{8}$ in.

Grozer's First State sold at Christie's, Buccleuch Collection, 1887, for £21, and at Sotheby's in 1890 for £23.

The picture belongs to George Harland-Peck, at 9, Belgrave Square.

Mr. Peck informs us that the picture was formerly the property of Stewart Mackenzie, of Brane Castle, Inverness, and that the child was Stewart Mackenzie (this does not agree with the fact that Mr. Barwell paid for it), and also that the picture was in the Secretan sale in Paris.

The compilers have found it impossible to reconcile Mr. Chaloner Smith's statement with the facts. If his is correct, then the lady must have been Mrs. Mackenzie at the time she was painted. On the other hand, the evidence of the ledgers is emphatic. Mr. Barwell (who could have had no connection with the family of Lord Seaforth) paid for the picture, probably in 1786; the



entry is under letter B, and there Reynolds gives the cross-reference to Seaforth, where under S the entry is made in 1786. The most probable solution is that the Mrs. Seaforth of the picture has nothing whatever to do with Lord Seaforth's family, but is one of the numerous mistresses of Richard Barwell.

✓ SEARLE, Mrs.

Half length, oval, canvas 29 × 24 in.

Girl caressing a lamb. She is tying a ribbon round the neck of a lamb, the head resting on her knee ; landscape background.

Painted 1773, Grosvenor Catalogue.

EXHIBITED.

Grosvenor, 1884, No. 121, by Mrs. Ford.

ENGRAVED.

G. Dawe, 1801, $13\frac{1}{4} \times 11\frac{1}{2}$ in.

S. W. Reynolds (anonymously as No. 13), $3\frac{5}{8} \times 3\frac{1}{4}$ in., since altered to Mrs. Searle.

The engraving is called Miss Searle by Chaloner Smith on page 152, and Dr. E. Hamilton (page 149 and 191), and Mrs. Searle by W. Cotton, 1857, page 67.

Painted for Benjamin Booth.

"The anecdote current in the family is that when the artist begged Mr. Booth to come and see the sketch, Mr. Booth was so well satisfied that he would have no more done, but carried off the sketch in his carriage."—*Grosvenor Catalogue*, 1884.

The picture belonged to the late Sir Clare Ford, and is in the custody of Mrs. Ford, at 17, Park Street, Park Lane.

SEATON, Mr. Hugh.

Paid for, April 24, 1763, Mr. Seaton, either £20 or £40 (pd. I believe). Frame paid, £3 13s. 6d.

Sold at Christie's, May 4, 1810, Lot 74 (Caleb Whitefoord, owner), as Hugh Seton, for £9 19s. 6d., to Cole.

SECKER, Thomas, D.D.

Three-quarter length, oval, canvas 50 × 40 in.

Born of Dissenting parents at Sibthorpe, Notts, 1693 ; educated at Chesterfield Grammar School and at Mr. Jones's Theological Academy, Tewkesbury, where Butler and Chandler were his fellow-pupils ; took orders,

1723; rector of Ryton; prebendary of Durham, 1727; rector of St. James's, Piccadilly, 1732; Bishop of Bristol, 1735, Oxford, 1737, and Archbishop of Canterbury, 1758. He crowned George III., 1761. Died, August 3, 1768, and was buried in Lambeth Churchyard.

Full face; seated; in his episcopal habit; dated 1758.

Sat in July, 1764, and September, 1765, as Archbishop of Canterbury. Paid for, September 14, 1764, Archbishop of Canterbury, £52 10s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 460, by the Archbishop of Canterbury.

ENGRAVED.

C. Townley, 1797, $3\frac{1}{8} \times 2\frac{3}{4}$ in.

H. Meyer, 1825, head only, $4\frac{3}{4} \times 3\frac{1}{4}$ in.

The picture belongs to the Archbishop of Canterbury at Lambeth Palace.

SECKER, Thomas, D.D.

Half length, canvas 30 x 25 in.

Full face; standing figure, to below the waist; in clerical dress.

Put up at Christie's, August 7, 1880, Lot 182 (Earl of Hardwicke, owner), but withdrawn, and sold, June 30, 1888, Lot 55 (same owner), to Agnew, for £16 16s. It afterwards belonged to Henry Graves and Co., who sold it to the National Portrait Gallery in November, 1890, for £42.

The picture is described in the National Portrait Gallery Catalogue (No. 850) as an early copy, probably by Gilbert Stuart.

SEDGWICK, Mr.

Solicitor and Clerk of the Reports to the Commissioners of Trade.

Sat in September, 1757, March, 1759, April, 1765, and February, 1772.

There are probably two or possibly three pictures of him.

SEFTON, Isabella, Countess of. See MOLYNEUX, *ante*, page 653.

SELWYN, George Augustus.

Half length, oval, canvas 29½ × 24 in.

Born 1719; son of Colonel Selwyn, of Matson, near Gloucester; M.P., 1747; held various government appointments; a man of wit and social celebrity, intimate friend of Walpole, Lord March (Duke of Queensberry), and the wits of the day; died 1791.

Three-quarter face to the right; grey coat; dark background. Signed at back, "George Augustus Selwyn, Esq., Jos. Reynolds, pinxit."

Sat in May, 1759, May, 1761, March, 1764, February, 1766, and March, 1770. Paid for, 1761, Mr. Selwin, £21.

EXHIBITED.

National Portrait Exhibition, 1867, No. 640, by Lord Sydney, G.C.B.

Royal Academy, 1880, No. 139, by Earl Sydney.

The picture was bequeathed by Earl Sydney to the Hon. Robert Marsham-Townshend, the present owner.

SELWYN, George Augustus.

Paid for, 1765, Lord Holland, for Mr. Selwin, £50.

There is no portrait of him now at Holland House.

SELWYN, George Augustus.

Half length, canvas 36 × 30 in.

In a red coat, trimmed with fur; white and gold waistcoat; leaning on a pedestal; with a favourite pugdog on his knee.

Sold at Christie's, July 10, 1897, Lot 97 (Duke of Queensberry, owner), for £420, to Asher Wertheimer, from whom it passed to the Earl of Rosebery, the present owner.

SELWYN, G. A., RICHARD, Lord Edgcumbe, and GILLY WILLIAMS. See EDGCUMBE, *ante*, page 276.

SERGIUS, Prince and Princess Gagarin, with their Child.

Half length, canvas.

Prince Serge Gagarin was Governor of Moscow, and died in England in 1786.

Standing ; the child is sitting on a cushion on the table ; hands to his mother's neck ; the Princess is placing a gauze scarf round the body of the child ; the Prince is to the left.

The picture is in Vienna. See GAGARIN, *ante*, page 341.

SERRAGE, Captain.

Head size, canvas 20 × 14 in.

Bought in at Christie's, December 10, 1858, Lot 53 (by the owner, Clement), for £2 5s. Bought in 1889 by Messrs. Henry Graves and Co., from whom it passed, for £13 10s., to Howard and Co., of America.

Captain Serrage was captain of the vessel in which Sir Joshua came to London.

A picture of Captain Surridge by Sir Joshua was offered to the National Portrait Gallery in June, 1869, by Dr. Symes.

SETON, Hugh. See SEATON.

SEYMOUR, Lady Caroline.

Half length, canvas 29 $\frac{1}{4}$ × 24 $\frac{1}{4}$ in.

Caroline, only daughter of William, 2nd Earl Cowper, born June 30, 1733 ; married, July 24, 1753, Henry Seymour, of Sherborne, Dorset, nephew of Edward, 8th Duke of Somerset. She died June 2, 1773, and was buried at Hertingfordbury. She had two daughters : Georgina, born January 31, 1755, married, September, 1775, William Danby, of Swinton Park, and Caroline, born December 31, 1756, married the Comte de Durfort, Ambassador at Venice.

Three-quarter face, to the left ; in deep pink dress, with bows down the front, and pink ribbon round neck ; white satin cloak, trimmed with dark fur, with white satin ribbons ; low hair, drawn back with pink bows ; plain background.

Sat in May, 1758, and February, 1759, as Lady Caroline Seymour.

EXHIBITED.

British Institution, 1843, No. 12, as a portrait of a lady, by Earl Cowper.

The picture, which was bequeathed to Lord Cowper by Mrs. Danby, belongs to Earl Cowper, at Panshanger, Herts.

SEYMOUR, Lady Elizabeth.

Half length, canvas 24 × 18 in.

Seen almost in profile ; white dress ; white kerchief ; powdered hair falling in curls over her shoulders ; sky background.

EXHIBITED.

Royal Academy, 1893, No. 27, as Lady Elizabeth Seymour, by Lady Wallace.

For further particulars, *see also* LADY ELIZABETH CONWAY, *ante*, p. 192.

SEYMOUR, Lord George, as a Boy. *See* HON. GEORGE SEYMOUR CONWAY, *ante*, page 191.

SEYMOUR, Lady Hugh. *See* THE LADIES WALDEGRAVE.

SEYMOUR, Henry.

Of Sherborne, Redland Court, and Northbrook ; son of Francis Seymour, and nephew of Edward, 8th Duke of Somerset ; married, first, July 24, 1753, Lady Caroline Cowper, and secondly, October 5, 1775, Madame Louise de Panthou, a lady descended of an ancient and noble family in the province of Normandy.

Sat in November, 1755, as Mr. Seymour.

EXHIBITED.

British Institution, 1861, No. 207, as Henry Seymour, by H. D. Seymour, M.P.

SHAFTESBURY, Anthony, 4th Earl of, F.R.S.

Three-quarter length, canvas 50 × 40 in.

Born February 19, 1711 ; married, first, March 12, 1725, Lady Susannah Noel, daughter of Baptist, 3rd Earl of Gainsborough (she died June 20, 1758) ; and secondly, March 26, 1759, Mary, daughter of Jacob, Viscount Folkestone. He was Lord Lieutenant of Dorset ; Recorder of Shaftesbury, 1756 ; died May 27, 1771.

Sat in February, 1760, and April, 1762. Paid for before 1762, Lord Shafsbury in regimentals, £42.

The picture, in which the Earl is represented in Lord Lieutenant's uniform, belongs to the Earl of Shaftesbury, at St. Giles, Cranborne, Dorset.

SHAFTESBURY, Anthony, 4th Earl of.

Three-quarter length, canvas 50 × 40 in.

Paid for before 1762, Lord Shafsbury in robes, £42.

The picture belongs to the Earl of Radnor, at 12, Upper Brook Street.

SHAFTESBURY, Mary, Countess of.

Three-quarter length, canvas 50 × 40 in.

Mary, daughter of Jacob, Viscount Folkestone ; married, as his second wife, March 26, 1759, Anthony, 4th Earl of Shaftesbury ; died November 12, 1804.

Sat in February, 1760, and February, 1764. Paid for before 1762, Lady Shafsbury in robes, £42.

The picture belongs to the Earl of Radnor, at 12, Upper Brook Street.

SHAFTESBURY, Mary, Countess of.

Three-quarter length, canvas 50 × 40 in.

Paid for before 1762, Lady Shafsbury in robes, £42.

The picture belongs to the Earl of Shaftesbury, at St. Giles, Cranborne, Dorset.

SHAFTO, Robert, M.P.

Three-quarter length, canvas 50 × 39½ in.

Son of John Shafto, of Bendwell ; M.P. for Durham County, 1761, and for Downton, 1779 to 1784. He died November 25, 1797.

"At his seat at Whitworth, co. Durham, Rob. Shafto, brother to the Countess of Lisburne."—*Gentleman's Magazine*, 1797, page 1071.

Standing, to the left, three-quarter face ; grey suit ; three-cornered hat in right hand ; left in the pocket of his waistcoat ; landscape background.

Sat in January, 1755, as Mr. Shaftoe, and April, 1758, as Mr. Shafto. Paid for, June, 1789, Mr. Shafto painted about 20 years since, £26 5s.

EXHIBITED.

Royal Academy, 1882, No. 178, by Col. A. W. Adair.

Note by Tom Taylor to the 1755 sittings : " Of the county of Durham ; one of the most determined turfites of his time."

If Sir Joshua's note is correct there must be two pictures. Lady Lisburne, his sister, sat in 1777. *See ante*, page 587.

SHAMEE, Mr.

The following three entries under S in the first ledger make it appear that the word Reynolds intended to write was Chamier, and in that case there must be another slightly earlier picture of him in existence of a smaller size, as the following entries are in addition to the two of £42 each.

December 3, 1762, Mr. Chamier, £21, frame paid }
" " Mr. Chaimier, £21, } erased.
After July 5, 1762, Mr. Shamee, £21.

See CHAMIER, *ante*, page 164.

The larger picture was sold by T. Agnew and Sons to the Hon. J. G. Johnson.

SHANNON, Richard, 2nd Earl of, when Viscount Boyle.

Half length, canvas 46 × 37½ in.

Born January 30, 1727 ; filled some high political offices ; member of the Privy Council ; succeeded, September 27, 1764 ; created a peer of Great Britain as Baron Carleton, September, 1786 ; married, December 15, 1763, Catherine, eldest daughter of Mr. Speaker Ponsonby of the Irish House of Commons ; died May 20, 1807.

Three-quarter profile ; grey coat ; green gold-embroidered breeches and waistcoat ; stick in his left hand ; landscape background.

Sat in March, 1759, as Lord Boyle.

EXHIBITED.

Royal Academy, 1886, No. 39, as Richard, 2nd Earl of Shannon, by the Earl of Shannon.

Sold at Christie's, June 29, 1889, Lot 44 (Lord Shannon, owner), as Richard, 2nd Earl of Shannon, for £225 15s., to Agnew.

The picture belongs to C. Morland Agnew.

SHARPE, Joshua.

Half length, canvas 49¼ × 39½ in.

An eminent conveyancer ; died April 26, 1786. Painted for his friend and client, Sir E. Hughes.

Seated ; one hand resting on his thigh ; the left arm supported by the table, on which are papers and an inkstand ; coat buttoned ; powdered wig ; curtain, with books on shelves ; a deed on the table, written "Draft Conveyance, W. Peach and others to Sir Edwd. Hughes."

Pocket-book of 1785 missing.

Paid for, July 30, 1786, Sir Edward Hughes, whole length and head,	}	£577 10s.
Mr. Sharp,		
Mr. Cuthbert, Captn. Gill,		

Exhibited in the Royal Academy, 1786, No. 178. "One of his best."—W.

Public Advertiser, 1786, says that "Mr. Sharpe strikes us as one of the greatest prodigies of perfection."

Morning Herald : "No. 178. Mr. Sharpe, the Attorney, which is in Sir Joshua's best manner."

EXHIBITED.

British Institution, 1817, No. 128, by E. H. Ball.

" " 1854, No. 116, by Mrs. Vulliamy.

Grosvenor, 1884, No. 168, by John Malcolm of Poltalloch.

Bought in at Christie's, May 30, 1829, Lot 129 (Lady Burke, owner), as Joshua Sharpe, the celebrated solicitor, for £215 5s.; bought in by the owner, Mrs. Vulliamy, May 23, 1856, Lot 105, for £31 10s.; bought in again by Mrs. Vulliamy, February 20, 1858, Lot 102, and described as the honest lawyer, the engraved picture, for £19 19s.

ENGRAVED.

C. H. Hodges, 1786, 17 × 13 $\frac{7}{8}$ in.

S. W. Reynolds, 5 × 4 in.

In 1786 the picture belonged to Sir Edward Hughes.

SHEFFIELD, John, Lord, afterwards Earl of.

Half length, canvas 30 × 24 in.

John Baker Holroyd, son of Isaac Holroyd and Dorothy Baker ; born 1735 ; entered the army in 1760, under the Marquess of Granby ; travelled on the continent, and returned to England in 1766 ; during his travels he became acquainted with Edward Gibbon ; M.P. for Coventry, February, 1780 ; advanced to the peerage of Ireland as Baron Sheffield of Dunamore, co. Meath January 9, 1781 ; created, September 17, 1783, Baron Sheffield of Roscommon ;



Miss Mary and Miss Mary

enrolled amongst the Peers of the Empire, July 25, 1802, as Baron Sheffield, of Sheffield, in Sussex, and created Earl of Sheffield in the peerage of Ireland, January 22, 1816 ; married, first, 1767, Abigail, daughter of Lewes Way, who died April 3, 1793 ; secondly, December 26, 1794, Lucy Pelham, daughter of Thomas, 1st Earl of Chichester, who died January 18, 1797 ; thirdly, January 9, 1798, Anne, daughter of Frederick, 2nd Earl of Guildford, who died January 18, 1832. He died May 30, 1821.

To left ; peer's robes ; hair turned back and powdered ; white cravat.

Sat in March, 1788. Paid for, April, 1788, Lord Sheffield, £52 10s. Exhibited in the Royal Academy, 1788, No. 23.

EXHIBITED.

Art Treasures, Manchester, 1857, No. 163,
National Portrait Exhibition, 1867, No. 659, } by the Earl of Sheffield.
Royal Academy, 1884, No. 56,

ENGRAVED.

J. Jones, 1789, $8\frac{1}{4} \times 6\frac{7}{8}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

The picture belongs to the Earl of Sheffield.

SHEFFIELD, John, Lord, afterwards Earl of.

Half length, oval, canvas 30 × 25 in.

In peer's robes, looking to the left ; own hair ; white neckcloth.

The picture belongs to the Earl of Chichester, at Stanmer, Lewes.

SHELBURNE, William, 2nd Earl of, afterwards 1st Marquess of Lansdowne, K.G.

Three-quarter length, canvas 50 × 40 in.

Born May 13, 1737 ; entered the army and served with distinction in the Seven Years' War at Minden ; Prime Minister in 1782 ; succeeded as 2nd Earl of Shelburne, May 10, 1761 ; made K.G., April 19, 1782 ; created Marquess of Lansdowne, November 30, 1784 ; married, first, February 3, 1765, Lady Sophia, daughter of John Carteret, Earl Granville, who died January 5, 1771 ; secondly, July 8, 1779, Lady Louisa Fitzpatrick, daughter of John, Earl of Upper Ossory ; she died August 7, 1789. Formed a magnificent library, purchased by the British Museum after his death, May 7, 1805.

Seated to right ; peer's robes ; full face, looking to the right ; right hand on a table on which are an inkstand and papers ; left arm on chair.

Sat in March, 1764.

A newspaper, 1790, says : " Among other friends becomingly urgent with Sir Joshua not to withdraw his useful labours from the public, was Lord Lansdowne ; he wrote twice to Sir Joshua."

EXHIBITED.

National Portrait Exhibition, 1867, No. 740, by the Marquess of Lansdowne.

ENGRAVED.

S. W. Reynolds, 1824, $5\frac{1}{8} \times 4$ in.

H. Robinson, for " Lodge's Portraits," 1832, 5×4 in.

The picture belongs to the Marquess of Lansdowne, at Lansdowne House, and is No. 52 in the Lansdowne catalogue.

Lord Shelburne's pictures were dispersed at the death of the 1st Marquess of Lansdowne. The late marquess had himself been the acquirer of every picture in his noble gallery, and, what is still rarer in his class, was always his own buyer, never having surrendered himself to the dictation of the professional *Entremetteurs des beaux Arts*. His expressed feeling was : " I have lived with some of my Reynoldses for thirty years and more, and have liked them better and better every day."

SHELBURNE, William, 2nd Earl of, afterwards 1st Marquess of Lansdowne, K.G.

Three-quarter length, canvas 50 × 40 in.

Replica.

EXHIBITED.

Grosvenor, 1884, No. 146, by the Earl of Morley.

The picture belongs to the Earl of Morley.

SHELBURNE, William, 2nd Earl of, afterwards 1st Marquess of Lansdowne, K.G.

Three-quarter length, canvas 50 × 40 in.

The picture was sold by Henry Graves and Co. to the Earl of Rosebery, the present owner.

SHELBURNE, William, 2nd Earl of, afterwards 1st Marquess of Lansdowne, K.G.

Three-quarter length, canvas 29½ × 24½ in.

The picture was presented by his son, the 3rd Marquess of Lansdowne, in 1858, to the National Portrait Gallery, No. 43 in the catalogue.

SHELBURNE, William, 2nd Earl of, afterwards 1st Marquess of Lansdowne, K.G.

Three-quarter length, canvas 50 × 40 in.

Paid for, 1767, Lord Shelburn, given to Col. Barry, £73 10s.; September 29, 1767, Lord Shelbourn, given to Mr. Park, £73. These entries, which were not paid for in the first ledger, are repeated in the second ledger in 1772 as follows: "Paid, April, 1786, Lord Shelbourn, for two half-lengths, £147." The date, "Paid, April, 1786," was added afterwards about the time of the payment for Lady Lansdowne (March, 1786).

These two pictures are probably those belonging to the Earl of Rosebery and the Earl of Morley respectively. The Colonel Barry should be Colonel Barré.

SHELBURNE, William, 2nd Earl of, afterwards 1st Marquess of Lansdowne, K.G.

Head size, canvas 13½ × 11½ in.

Three-quarter face, to the left.

Sat in May, 1766.

This picture, which has hitherto been ascribed to Gainsborough, belongs to the Marquess of Lansdowne, at Lansdowne House, and is No. 36 in the Lansdowne catalogue.

SHELBURNE, William, 2nd Earl of, afterwards 1st Marquess of Lansdowne, K.G.

Three-quarter length, canvas 50 × 40 in.

Painted about 1781.

This picture was purchased by Messrs. Henry Graves and Co., November 11, 1870, and sold by them in December, 1870, together with the companion portrait of Lord Camden, to Lord Carrington.

The picture belongs to Earl Carrington at 50, Grosvenor Street.

SHELBURNE, William, 2nd Earl of, when 1st Marquess of Lansdowne, with LORD ASHBURTON and COLONEL BARRÉ.

Sat in April, 1788, and July, 1789, as Lord Lansdowne. *See* ASHBURTON, *ante*, page 34.

Portraits of William, 2nd Earl of Shelburne, sold by auction. At Greenwood's, April 14, 1796, Lot 63, £4 8s., to Cribb. In two catalogues this lot is described as Captain Nugent, but in the Earl of Arran's copy it is Marquess of Lansdowne. Sold in the Thomond sale, May 19, 1821, Lot 18, Earl of Shelburne, £21 10s. 6d., to Taylor. Bought in at Christie's, February 18, 1837, Lot 22, as 1st Marquess of Lansdowne, from the Thomond Collection (Meyer, owner), for £9 15s. Sold, February 3, 1838, Lot 91, same description (Meyer, owner), for £2 12s. 6d., to Bryant.

The picture sold by Meyer was exhibited at Suffolk Street in 1833, No. 18, as the 1st Marquess of Lansdowne, by W. Mayer.

SHELBURNE, Louisa, Countess of. *See* LANSDOWNE, *ante*, page 563.

SHELDON, Ralph.

He was M.P. for Wilton from May 24, 1804, until his death in 1823.

Sat in January, 1777. Paid for, April, 1777, Mr. Sheldon, £36 15s.

Sold at Christie's, May 3, 1845, Lot 71 (Sir Geo. Hayter, owner), described as Ralph Sheldon, M.P. for Wilton, for £22 1s., to Wood.

SHEPHERD, Miss.

Married, in 1756, Charles Ingram, 10th Viscount Irvine; she was a lady of large fortune, and had five daughters, heiresses, who all bore the additional name of Shepherd; they were:

1. Isabella Anne Ingram-Shepherd, married, in 1776, Francis, 2nd Marquess of Hertford.
2. Frances Ingram-Shepherd, married, 1781, Lord William Gordon.
3. Elizabeth Ingram-Shepherd, married, 1782, Hugo Meynell.
4. Harriet Ingram-Shepherd, married Colonel Henry Hervey Aston.
5. Louisa Susan Ingram-Shepherd, married Sir John Ramsden, Bart.

Sat in June, 1755, and February, 1758. Paid for, after 1767, Miss Shepherd, now Lady — given to the Duke of Grafton, £25. The title Reynolds could not remember was of course *Irvine*.

SHEPHERD, Miss.

Probably Miss Harriet Ingram-Shepherd, the fourth daughter of the last subject ; married, September 16, 1789, Colonel Henry Hervey Aston.

Sat in June, 1784.

SHERIDAN, The Right Hon. Richard Brinsley.

Half length, canvas 50 × 40 in.

Born September, 1751 ; statesman and dramatist ; third son of Thomas Sheridan, the lexicographer ; educated at Harrow. Sheridan entered Parliament in 1780, and took an active part in the impeachment of Warren Hastings, and, on his party coming into office, became Treasurer of the Navy and Privy Councillor. He wrote several comedies : “The Rivals” was produced at Covent Garden, 1775, followed by “The Duenna,” “The School for Scandal,” and “The Critic.” Married Miss Elizabeth Linley in 1772 ; died, July 7, 1816.

Standing to right ; dark coat ; hand resting on table.

Sat in December, 1788, and March, 1789. Exhibited at the Royal Academy, 1789, No. 252.

Walpole says : “Praise cannot overstate the merits of this portrait. It is not a canvas and colour, it is animated nature ; all the unaffected manner and character of the admired original.”

Public Advertiser, 1789 : “His portrait of Mr. Sheridan is by far the best.”

Morning Chronicle : “No. 252 : Portrait of a gentleman, an excellent likeness of Mr. Sheridan, and one of the finest portraits in the exhibition. The painter has chosen one of Mr. Sheridan’s best actions in speaking, and has not unhappily attempted a general expression of the man. Mr. Sheridan unknown would pass as a common man. It was the case with the profound Hume ; the distinct character of such countenances are for the eye of such artists as Sir Joshua.”

Another critic, October 9, 1789, says : “If what is so much feared should prove true, and Sir Joshua’s art stops where it is, the period of his cessation is, as all exelling men would wish one another, the brightest period of his praise—his last works are his best. The head of Mr. Sheridan and Mr. Cholmondeley are, in every great quality of design and execution, models of art—fit, therefore, as companions to the finest portrait in the world—if Vandyke’s portrait of the Duke of Buckingham be so.”

ENGRAVED.

John Hall, 1790, 18×14 in.

E. Scriven, 1814, 9×7 in.

R. Hicks, $3\frac{1}{8} \times 4\frac{1}{2}$ in.

S. W. Reynolds, 5×4 in.

C. Turner, 1825, $4\frac{1}{4} \times 5\frac{1}{4}$ in., the head only.

T. Williamson.

A. Rolfe, 1830, $2\frac{3}{8} \times 3\frac{1}{8}$ in.

Holl, oval, $1\frac{1}{2} \times 1\frac{7}{8}$ in.

G. A. Stodart, 1886, $3 \times 2\frac{1}{2}$ in.

W. Read, 1896, $4 \times 3\frac{1}{2}$ in.

First State, by Hall, sold at Christie's, Buccleuch Collection, 1887, for
£36 15s.

SHERIDAN, Right Hon. Richard Brinsley.

EXHIBITED.

Suffolk Street, 1832, No. 229, by Mr. Swaby.

SHERIDAN, Right Hon. Richard Brinsley.

Three-quarter length, canvas 50×40 in.

Replica. Head only by Sir Joshua.

EXHIBITED.

National Portrait Exhibition, 1867, No. 760, by the Rev. G. Morris.

Dublin, 1872, No. 174, by the Rev. W. Morris.

SHERIDAN, Right Hon. Richard Brinsley.

Half length, canvas 30×25 in.

To waist ; seated ; showing right hand ; brown coat.

EXHIBITED.

National Portrait Exhibition, 1868, No. 28, by Henry F. Holt.

Mr. Henry Graves made a note in his catalogue that he considered it to
be Sheridan, but not by Sir Joshua Reynolds.

SHERIDAN. Right Hon. Richard Brinsley.

Half length, canvas 29½ × 24½ in.

Seated to the right ; wig, brown coat, and waistcoat ; lace ruffles ; head slightly inclined forward ; left hand raised to chest, and grasping end of white cravat ; dark background.

EXHIBITED.

Royal Academy, 1882, No. 17, }
Guelph, 1891, No. 149, } by Horace N. Pym.

The picture belongs to Horace Noble Pym at Brasted.

There is a photogravure by Walker and Boutall, 1896, of this picture as a frontispiece to "Sheridan," by W. Fraser Rae.

SHERIDAN, Right Hon. Richard Brinsley.

Half length, canvas 30 × 25 in.

Three-quarter face, to the right ; seated ; left hand raised and thrust in the breast of his coat ; right arm resting on a chair ; wig ; dark green coat with large brass buttons ; plain background.

EXHIBITED.

Grosvenor, 1884, No. 30, by Lord Kinnaird.

Sold at Christie's, January 20, 1812, Lot 126 (Stevens, owner), as a portrait of a gentleman, for £6, to Lord Kinnaird, and bought in, November 27, 1813, Lot 108 (Kinnaird, owner), for £1 7s.

The picture belongs to Lord Kinnaird, at Rossie Priory, Inchtute, N.B.

Other portraits of R. B. Sheridan have appeared at Christie's : May 26, 1821, Lot 34*, Thomond sale, for £8 15s., purchaser's name not given. December 5, 1846, Lot 29 (Dillon, owner), for £1 15s. ; bought in. January 5, 1848, Lot 98 (E. Dillon, owner), for £1 2s., to Strickland.

SHERIDAN, Mrs., as "St. Cecilia."

Whole length, canvas 55½ × 44 in.

Elizabeth Linley, the beautiful and accomplished singer, whose voice, according to the authorities of the day, rivalled the nightingale, and whose beauty was simply "angelic." Known by the name of the "saint." She was the daughter of Thomas Linley ; born 1754. When little more than sixteen, she had many admirers, among whom was Mr. Long, an old Wiltshire miser, who, not being able to obtain her for a wife, settled upon her the sum of £3,000. In 1770 the Sheridans took up their residence at Bath, and made the acquaintance of the Linley family, with the result that Miss Linley

eloped with Richard Brinsley Sheridan to France, where they were married, in 1772, by the priest of a little village near Calais. They were remarried in England in 1773, and her husband insisted upon her retiring from the stage. After a long illness she died at Bristol Hot Wells, June 28, 1792, and was interred in Wells Cathedral in the same vault with her sister, Mrs. Tickell.

"In 1779 Mr. and the Misses Cholmondeley and Miss Forrest were with her, but who else, think you? Why, Mrs. Sheridan! I was absolutely charmed at the sight of her. I think her quite as beautiful as ever, and even more captivating: for she has now a look of ease and happiness that animates her whole face. Miss Linley was with her; she is very handsome, but nothing near her sister; the elegance of Mrs. Sheridan's beauty is unequalled by any I ever saw, except Mrs. Crewe. I was pleased with her in all respects; she is much more lively and agreeable than I had any idea of finding her; she was very gay and very unaffected, and totally free from airs of any kind. Miss Linley was very much out of spirits; she did not speak three words the whole evening, and looked wholly unmoved at all that passed. Indeed, she appeared to be heavy and inanimate."—*Diary and Letters of Madame D'Arblay*, vol. i., pp. 167, 168.

Seated at the organ, singing; two angels singing beside her.

The Italian note-books—two in the British Museum, and others in the Roger's sale bought for Colonel Lennox, of New York—are filled with sketches of figures and landscapes and memoranda of pictures. More than one of these memoranda Sir Joshua afterwards turned to account. For example, the angel playing on the harpsichord seems to have suggested his portrait of Mrs. Sheridan as "St. Cecilia."

"It was probably 'impecuniosity' that prevented Sheridan from claiming the beautiful 'St. Cecilia.' Now that Sheridan was in the full sunshine of the prince's favour, he seems to have made a move towards a requisition of the picture, in response to which Sir Joshua wrote, with a touching allusion to the unexpected close of his labour as a painter:

"Leicester Fields, January 20, 1790.

"DEAR SIR,

"I have, according to your orders, bespoke a very rich frame to be made for Mrs. Sheridan's picture. You will easily believe I have been often solicited to part with that picture and to fix a price on it, but to those solicitations I have always turned my deafest ear, well knowing that you would never give your consent, and without it I certainly should never part with it. I really value that picture at five hundred guineas. In the common course of business (exclusive of its being Mrs. Sheridan's picture) the price of a whole length with two children would be three hundred; if, therefore, from the consideration of your exclusive right to the picture, I charge one hundred and fifty guineas, I should hope you will think me a reasonable man. It is with great regret I part with the best picture I ever painted, for though I have every year hoped to paint better and better, and may truly say *Nil actum reputans dum quid superesset agendum*, it has not been always the case. However, there is now an end of the pursuit; the race is over, whether it is won or lost. I beg my most respectful compliments to Mrs. Sheridan.

"I am, with the greatest respect,

"Your most humble and obedient Servant,

"JOSHUA REYNOLDS."

"Sheridan availed himself of Sir Joshua's liberal offer. After his death the picture became the property of Mr. Burgess, from whom it was purchased by the Marquis of Lansdowne, and now forms one of the most precious ornaments of the Bowood gallery. I

owe this letter to the kindness of R. B. Sheridan, M.P. for Dorchester. It was the first important picture-purchase made by Lord Lansdowne, and Reynolds continued his favourite master to the last."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. ii., pp. 552, 553.

Percy Fitzgerald, in his "Lives of the Sheridans," says: "It was certainly one of the most interesting and sympathetic of his greater works, matching with the 'Tragic Muse.' He was always thus inspired by women of genius, and added in return this tone of sympathy to his work. The picture passed to Sheridan; and once, in the thick of his embarrassments, he seems to have raised money on it. He then lent it to be exhibited, whence, with other pictures, it was seized by Burgess, his attorney, who 'had a lien on it.' Sheridan was much distressed at this, and longed to have it back, and with this view *borrowed* £100 from Linley to release it, but it seems to have again fallen into Burgess's hands. After many vicissitudes the picture found a home at Bowood, Lord Lansdowne's seat."—Vol. i., p. 113.

Painted in 1775. Paid for, February, 1790, Mrs. Sheridan, £157 10s. Exhibited at the Royal Academy, 1775, No. 232, as a lady in the character of St. Cecilia.

Morning Chronicle, 1775: "Reynolds's lady in the character of 'St. Cecilia' is very delicate and elegantly expressed, and to my taste exceeds anything in the exhibition."

Walpole describes the portrait as "simple and beautiful."

A critic, 1775, says: "The portrait of Mrs. Sheridan in the character of 'St. Cecilia' is very justly admired—it possesses all the beauty and simplicity of the antique."

Another critic, 1775, says: "Mrs. Sheridan in the character of 'St. Cecilia' is very finely and characteristically executed."

A newspaper, 1790, says: "Sir J. Reynolds, when he sent Mrs. Sheridan's portrait to Mr. Sheridan, wrote, that this was the picture he would chuse, if his fame was to be fixed on any single work."

EXHIBITED.

British Institution, 1813, No. 105 (fourth catalogue), by the Right Hon.

R. B. Sheridan.

National Portrait Exhibition, 1867, No. 665,	} by the Marquess of
Royal Academy, 1884, No. 209,	
	Lansdowne.

ENGRAVED.

W. Dickinson, 1776, 18 × 14 in.

Thomas Watson, 1779 (stipple), 12 × 9½ in.

Unknown (in a circle), 1792, 3 × 3 in.

„ (oval), 3½ × 2¾ in.

„ (mezzo), 5⅛ × 3⅞ in.

„ (in colours), 1794.

S. W. Reynolds (S. Cousins, R.A.), 5 × 4 in.

First State, "very fine," sold at Sotheby's in 1893 for £101; Buccleuch Collection, 1887, same state, £84; another in 1896, £94 10s.

"1775, Mrs. Sheridan: The face in olio, poi cerata panni; draperies in olio, poi con cera senza olio, poi olio e cera. The children in Mrs. Sheridan poi cerata."

"This exquisite portrait is now in the collection at Bowood; it was purchased after Sheridan's death by the Marquess of Lansdowne for 600 guineas. The colouring, says Mrs. Jameson, is quite Venetian in its mingled sobriety and richness."—COTTON, 1856, p. 127.

"This portrait of Mrs. Sheridan was, as I have been informed, the first picture

purchased by the noble marquess, when his lordship was Secretary for State for Ireland."—COTTON, 1856, p. 255.

In Malone's "Reynolds," page xxxix, in a list he gives of the owners of his works, says : "St. Cecilia [Mrs. Sheridan and the two daughters of — Coote Purdon, Esq.] £150. R. B. Sheridan, Esq."

The picture was sold by the Marquess of Lansdowne to the late Baron Ferdinand de Rothschild.

In 1870 Henry Graves and Co. purchased from Mrs. Nosedo a very fine copy, the size of the original, by George Romney, which they sold to the Earl of Chesterfield at Bretby Park the same year. This picture was previously the property of Mr. Lumley, and was sold at Christie's, January 18, 1870, Lot 102, as "St. Cecilia with Angels."

There is also another very fine full-size copy by Sir William Beechey, R.A., the property of Thomas Hoade Woods, at Durrant's Farm, Rickmansworth.

A picture of "St. Cecilia" was sold at Christie's, November 14, 1835, Lot 71 (Randall, owner), for £5 5s., to Trahar. March 12, 1836, Lot 96 (Sir James Stuart, owner), as "St. Cecilia," the head only finished, for £27 6s.; bought in.

A finished sketch of the well-known portrait, Miss Linley as "St. Cecilia," was sold at Christie's, May 12, 1838, Lot 18 (Lord Northwick, owner), for £82 19s., to Gritten; this was sold by Phillips, July 29, 1859, Lot 1141 (Lord Northwick, owner), as "St. Cecilia," for £54 12s.; and at Christie's, May 21, 1856, Lot 190 (Thomas Emmerson, owner), described as Head of Mrs. Sheridan, an elegant sketch, for £9 15s., to Waters.

SHERIDAN, Mrs.

Whole length, canvas 110 × 63 in.

Paid for, February, 1775, Sir Watkis William Wynn, for "St. Cecilia," £157 10s., paid by Sir Th. Mills.

EXHIBITED.

British Institution, 1813, No. 24, as "St. Cecilia,"	} by Sir W. W. Wynn, Bart.
" " 1847, No. 8, "	
" " 1866, No. 1, "	
Art Treasures, Manchester, 1857, No. 72, as "St. Cecilia,"	

ENGRAVED.

James Scott, 1865, $8\frac{1}{4} \times 4\frac{3}{4}$ in.

Tom Taylor, in vol. ii., p. 146, states : "Mrs. Weddell, the St. Cecilia painted for Sir W. W. Wynne (which is neither more nor less than a plagiarism from Domenichino),

etc.," and in the index, under Mrs. Weddell, it says, "as 'St. Cecilia,'" etc. This is an error on the part of the maker of the index. On page 146 there is a comma after Weddell, as there is after each name recorded. The payments by Mrs. Weddell and by Sir W. W. Wynn for "St. Cecilia" are quite distinct in the second ledger, and are not near each other. Tom Taylor has merely made a selection from the 1775 payments to illustrate some of the pictures painted during the year. The payments for Mrs. Weddell are complete, and are for a half-length portrait.

Lady Wynn told Mr. Graves that it has always been known to be a portrait of Mrs. Sheridan.

The picture belongs to Sir Herbert Lloyd Watkin Williams-Wynn, Bart., at Wynnstay, Ruabon, Denbighshire.

SHIPBROOK, Francis, Earl of. }
SHIPBROOK, Alice, Countess of. } *See* VERNON.

SHIPLEY, Dr. Jonathan, Bishop of St. Asaph.

Half length, oval.

Educated at Christchurch College, Oxford; was D.D. in 1748; Dean of Winchester; Bishop of St. Asaph, 1769; died December 9, 1788. His eldest daughter married Sir William Jones.

Front face; in canonicals; powdered wig.

Paid for, April 2, 1777, Bishop of St. Asaph, £36 15s.

ENGRAVED.

J. R. Smith, 1777 (oval), $12\frac{3}{4} \times 10$ in.

T. Trotter, 1792, $5\frac{1}{4} \times 4\frac{5}{8}$ in.

S. W. Reynolds, $2\frac{3}{4} \times 2\frac{1}{4}$ in.

"On Sunday, May 19, 1776, Sir Joshua entertained a party at Richmond. Shipley, the Bishop of St. Asaph, one of his most constant associates, and Dr. Johnson were of the party, and Johnson records in his diary that 'the dinner was good, and the bishop knowing and conversable.' . . . The Bishop of St. Asaph and his daughter are announced, the bishop the most sociable, easy-going prelate of that easy-going time, and his daughter tall, handsome, and self-sufficient, a scholar and a painter. She has even exhibited with applause at the Academy."—TOM TAYLOR, vol. ii., pp. 161, 376.

SHIRLEY, Mrs.

Probably Anne, daughter of Mr. E. Elliott, of Plymouth; married Admiral Washington Shirley, F.R.S., who became 5th Earl Ferrers, May 5, 1760; she became a widow, October 1, 1778. She died without issue, March 30, 1791.

Sat in March, 1758, and June, 1759.

SHIRLEY, Miss.

Probably Anne, eldest daughter of Laurence Shirley (father of the 4th, 5th, and 6th Earls Ferrers) and Anne, daughter of Sir Walter Clarges. She was living in 1803.

Sat in February, 1758.

SHIRLEY, Miss Selina. *See* SKIPWITH.

SIDDONS, Mrs.

Full length, canvas 93 × 56 in.

Born 1755; who became the "Heroine of Tragedy"; was the eldest daughter of Roger Kemble, actor and theatrical manager. She was a candidate for public favour under her father's management as a singer, but soon abandoned the operatic line for the most sublime department of the drama—tragedy. She married Mr. Siddons, a performer in her father's company, and soon after appeared in "The Clandestine Marriage," continuing her performances in Birmingham, Liverpool, and other places. She joined Garrick at Drury Lane in 1775, and played Portia and Lady Ann; but as all the principal characters were in the possession of established favourites, she relinquished her position and went to Bath, where she became a favourite and founded her reputation. Returning to London in 1783, she was engaged at Drury Lane. Her next engagement was in Dublin, and her performances there were so much appreciated that a large addition was made to the funds of the management. In London again, for the second time, she played at Covent Garden, where her brother, John Philip, was acting manager. Her range of characters comprised Portia, Lady Ann, Almeira, Jane Shore, Calista, Belvedera, Mrs. Beverley, Isabella, Constance, and she stood unrivalled in her rendering of Lady Macbeth. She retired from the stage in 1812 with a large fortune. As an actress her merit is indisputable; she excelled in characters where anguish, emotion, and jealousy predominated, while in scenes of deep pathos she was not equally effective. Her life was written by Thomas Campbell in 1834. She died in 1831.

One day when Mrs. Siddons was dining with Sir Joshua, Mary Palmer (Lady Thomond) asked Mrs. Siddons to declaim something. Mrs. Siddons said she would later on. Shortly after, she turned to the page-boy with a look as if she would kill him, and in the voice of deepest tragedy said, "I asked for porter, boy; thou hast brought me beer." The boy looked as if he would like to sink into the earth, and the company, after a momentary astonishment, fell into laughter.

In the character of "The Tragic Muse"; seated, facing the spectator, on a throne; head turned to left, looking up; left arm raised, with the elbow

resting on the arm of the chair ; green and brown dress, with full white sleeves ; a tiara on her head ; a long plait of hair falls over each shoulder to the waist ; strings of pearls round her neck, looped at the bosom ; her foot on a stool, supported by clouds ; on the hem of her dress is the name of the painter, and the date 1784 ; behind the chair stand two figures of "Crime" and "Remorse."

Exhibited at the Royal Academy, 1784, No. 190.

Walpole remarked, "Head very fine ; left arm too large."

Public Advertiser, May 1, 1784 : "Hitherto, whenever we have been at the exhibition, we have found attention irresistibly drawn to the two exquisite works of Sir Joshua, the 'Nymph and Child' and the sublime picture of Mrs. Siddons. These two inimitable pictures of our modern Raphael . . . cannot be all considered as mere portraits, they are much better, they are historical paintings, and most gloriously splendid in composition, outline, and effect."

Public Advertiser, April 28, 1784 : "Amongst the historical pieces may be very fairly recorded the two following of Sir Joshua Reynolds, viz., No. 177, 'A Nymph and Cupid,' and No. 190, a whole length portrait of Mrs. Siddons. . . . As to the portrait of Mrs. Siddons it is impossible to be too lavish in its praise ; it is, indeed, a most sublime and masterly performance, and undoubtedly one of the very best that ever was produced by Sir Joshua. He seems to have conceived and executed it with enthusiasm. Mrs. Siddons is drawn in the character of the Tragic Muse, the composition is in a grand style, the figure possesses great dignity and that fine expression of countenance for which the original is pre-eminent and almost unrivalled. Sir Joshua has been said to paint the *mind* ; and perhaps there never *was* a more striking instance of it than in this performance. The accompanying genii ready to administer the dagger or the bowl have also great expression, and in the effect of the *tout ensemble* there is a grandeur and a solemnity suited to the subject and highly worthy of universal admiration."

Morning Chronicle, April 27, 1784 : "The Mrs. Siddons is a grand picture, and approaches to sublimity."

Morning Herald, April 28, 1784 : "Mrs. Siddons in the character of the Tragic Muse. The president in this portrait has discovered great genius ; the likeness is strong, and the expression of the countenance seems to declare this favourite actress to be 'Patience on a monument smiling at grief.' She is represented on an antique throne, but surely her figure might have appeared much more dignified had she been erect. She is attended by two of the attributes of Tragedy, the one bearing a chalice of poison and the other a poignard. There is a defect in these figures ; being of equal height, the disposition also of the arms and drapery of the principal object produces a very displeasing square. The tone of colouring is beautiful."

From a newspaper of the time : "Thank Heaven ! we have at last arrived at something to admire and wonder at. It is astonishing what ignorance has been betrayed in criticism on this picture. Its greatest beauties have been selected and condemned with all the assurance of coxcombic pertness. Sir Joshua's works are a feast for the mind, which is what very few possess. The correspondence of parts, both in form and colour, in this picture, make it evident that the whole proceeded from the most poetic mind and the most elegant hand that now wields the pencil. The dignity of character, the sublime effect, the richness and harmony of colouring, are all wrought out with the highest degree of excellence. We do not find that this elevated genius has failed in any single instance. The same refined understanding, hand and eye, have been mutually employed and kept equal pace with each other in this most distinguished of all his works. The more we attempt to praise, the more we find our inability to do it any degree of justice. We therefore leave it to the admiring spectator to feel from the view what we are unable to write."

Morning Chronicle, May 17, 1784 : "No. 190. The portrait of Mrs. Siddons exists in the sublime ; it is one of the best of this great master."

EXHIBITED.

British Institution, 1813, No. 2, by William Smith, M.P.

" " 1834, No. 113, } by the Marquess of Westminster.
Royal Academy, 1870, No. 79, }

Grosvenor, 1884, No. 55, }
Guelph, 1891, No. 245, } by the Duke of Westminster.
Grafton, 1895, }
Royal Academy, 1896, No. 125, }

This picture Sir Joshua valued at 1,000 guineas, and notwithstanding all the favourable criticism bestowed upon it, remained on his hands for several years. At length it was bought by M. de Calonne from Sir Joshua for 800 guineas, and on the dispersion of his collection of English pictures by Skinner and Dyke, March 28, 1795, Lot 97, was sold to Mr. Smith of Norwich for £700, who disposed of it privately to Mr. G. Watson Taylor for £900, and at his sale at Christie's, June 13, 1823, Lot 64, it was purchased by Earl Grosvenor for £1,837 10s.

The portrait statue of Mrs. Siddons recently erected on Paddington Green (the second portrait statue of a woman set up in England) is modelled from this picture. Sir Joshua painted her sister, Miss Fanny Kemble, several times. *See ante*, page 535.

"Collection of M. de Calonne.

"Skinner and Dyke's Great Rooms, Spring Gardens, Lot 97, "Mrs. Siddons in the character of the 'Tragic Muse.' The majestic dignity in which Sir Joshua Reynolds has placed this tragical heroine of the stage is admirably conceived, full of expression and contemplative energy; yet retaining the delicacy and beauty of resemblance, the attendant attributes are poetically and well fancied. This picture alone would be sufficient to hand to posterity the name of the first rare native genius that has adorned this country, had we no other proof of his great and exquisite merit. M. de Calonne paid Sir Joshua 800 guineas for it, and thought the merit of this picture far exceeded any fixed sum."

"M. de Calonne was the third financier in succession to Necker, and obtained the control of the finances at a time when there was a great deficiency in the treasury. He was a brilliant and fluent man of light mind, audacious and speculative, whose plans were directly opposed to those of Necker, and he hoped to carry them out through the influence of the courtiers, and strengthening public credit by prodigality. He had recourse to various expedients to replenish the treasury, the imposition of fresh stamp duties and an extension of the land tax to all landed property—that of the clergy inclusive. His projects failed, and ended in a deficit of one hundred and fifteen millions of francs in the revenue. This frightful revelation excited such general consternation that he resigned his place and quitted France.

"Skinner and Dyke's sale comprised his pictures of the English School, and his Old Masters were sold on 27 April ensuing—chiefly of Dutch and Flemish artists—by Mr. Bryan at his rooms, Savile Row."

Barry observes of this portrait as follows : "Sir Joshua's portrait of Mrs. Siddons is, both for the ideal and executive, the finest portrait of the kind, perhaps, in the world. Indeed, it is something more than a portrait, and may serve to give an excellent idea of what an enthusiastic mind is apt to conceive of those pictures of confined history for which Apelles

was so celebrated by the ancient writers ; but this picture of Mrs. Siddons or the Tragic Muse was painted not long since, when much of his attention had been turned to history."

"Sir Thomas Lawrence, in his address to the students of the Royal Academy in December, 1823, pronounced the picture of Mrs. Siddons as 'The Tragic Muse' to be a work of the highest epic character, and indisputably the finest female portrait in the world.

"When Mrs. Siddons sat for this portrait in 1784 she was in her twenty-eighth year, in the prime of her glorious beauty, and in the full blaze of her popularity.

"Mrs. Jameson justly observes : 'How admirable, how worthy of all gratitude and praise the feeling and taste of the painter, who, when he undertook to convey to aftertimes the portrait of such a woman, felt that here the ideal was the *true*, the actual and the literal the false ! This noble portrait, the apotheosis of her genius and beauty—it was painted for the universe and posterity. We can stand before it, and feel in the presence of that grand creature, of whom we have heard and read and dreamed ; the impression is not lowered nor enfeebled by the commonplaces of ordinary dress or ordinary life, nor falsified nor confined by the scenic trappings of any one character ; therefore, I should pronounce it the most faithful, as well as the sublimest portrait ever painted. It is one of the rare instances in which the artist has fulfilled his aim, has united the strictest propriety and truth with all the charm of the ideal and sublime, and realized all that the imagination requires in the conception and in the execution of the subject.'

"Hazlitt's criticism on this picture is most miserable and flippant. He says : 'It is neither the Tragic Muse nor Mrs. Siddons.' Whereas it is both, and herein lies its beauty and its truth.

"Richardson, who wrote fully sixty years before this picture was painted, has the following beautiful remarks on the end and aim of portraiture : 'A portrait is a sort of general history of the life of the person it represents, not only to him who is acquainted with it, but to many others, who, upon occasion of seeing it, are frequently told of what is most material concerning him, or his general character at least : the face and figure is also described, and as much of the character as appears by these, which oftentimes is here seen in a very great degree. These, therefore, many times answer the ends of historical pictures.'

"Sir Joshua frequently adopted actions of figures from the designs of others, and it has been supposed that he took a hint from the 'Isaiah' of Michael Angelo as the basis of his figure of Mrs. Siddons, making a graceful modification of it ; but Phillips, in his lectures on painting, says : 'She told me herself that it was the production of pure accident. Sir Joshua had begun the head and figure in a different view ; but while he was occupied in the preparation of some colour, she changed her position to look at a picture hanging on the wall of the room. When he again looked at her, and saw the action she had assumed, he requested her not to move : and thus arose the beautiful and expressive figure we now see in the picture.

"Mrs. Jameson gives a different account, and also quotes Mrs. Siddons's own version of the story in the following words : 'When I attended him for the first sitting, after more gratifying encomiums than I can repeat, he took me by the hand, saying, "Ascend your undisputed throne, and graciously bestow upon me some idea of the tragic muse." I walked up the steps, and instantly seated myself in the attitude in which "The Tragic Muse" now appears.' The portrait of Mrs. Siddons, and another of Lady Cockburn and her children, are the only pictures on which Sir Joshua inscribed his name, which is painted in the gold border of the drapery, as some of the Old Masters painted theirs on the garment of the Madonna. When Mrs. Siddons, stooping down to examine what she supposed to be a piece of classic embroidery, noticed it, he replied, 'I could not lose the honour this opportunity afforded me of going down to posterity on the hem of your garment.'

"Mr. Russell, author of the 'History of Modern Europe,' sung her praises under the title of 'The Tragic Muse.' His verses are forgotten, but they may have suggested to Reynolds the subject of his picture. It could not have been prompted, as Boaden imagines, by an allusion in the epilogue to 'Tancred and Sigismunda,' as her first appearance in that tragedy was on the 24th of April, 1784, when the picture was already in its place on the walls of the Exhibition room.

"... Passed an hour with Mrs. Siddons. . . . She talked of the portraits that had been made of her, and the painful fatigue that several painters gave her by trying a variety of attitudes ; while Sir Joshua Reynolds, with whose portrait of her as 'The Tragic Muse' she was alone satisfied, had led her to the chair, and desired her to choose her own position. She immediately placed herself in that which he has so happily adopted. It is well known that he wrote his name (where it was, he said, his ambition that it should remain inscribed) upon the hem of her robe. I admired the sober grandeur of the colouring—almost an absence of colour—which contributed to the sublimity of that noble composition. She told me that she was almost upon her knees to him not to disturb those noble hues by a variety of rich and glowing colours which he would have otherwise introduced. She does not think he painted the duplicate now in the possession of Lord Grosvenor. The original is at Dulwich College."—*From a Manuscript Journal of Miss C. Fenshawe*, communicated by the Hon. Miss Finch.

"In these latter points Mrs. Siddons was mistaken or Miss F. has misunderstood her."
—TOM TAYLOR, vol. ii., p. 646.

ENGRAVED.

Francis Haward, A.R.A., 1787, $21\frac{7}{8} \times 15\frac{7}{8}$ in.

Anthony Cardon (three-quarter length) in 1812, by permission, from the picture belonging to William Smith, Esq., M.P., $4\frac{5}{8} \times 5\frac{1}{2}$ in.

H. Dawe, 1826, $13\frac{3}{4} \times 9\frac{3}{4}$ in.

" $6\frac{1}{8} \times 4\frac{3}{4}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{1}{4} \times 4\frac{1}{4}$ in.

John Bromley, 1832, $9 \times 6\frac{1}{2}$ in.

Joseph Webb, $21\frac{7}{8} \times 15\frac{7}{8}$ in.

A First State, by Haward, sold at Christie's (Buccleuch Collection) for £73 10s.

Valentine Green, A.R.A., felt himself aggrieved that this picture was not placed in his hands for engraving, and a correspondence on the subject between him and Sir Joshua in 1783 was published in a newspaper of the time. An account is also to be found in Tom Taylor, vol. ii., pp. 424-426.

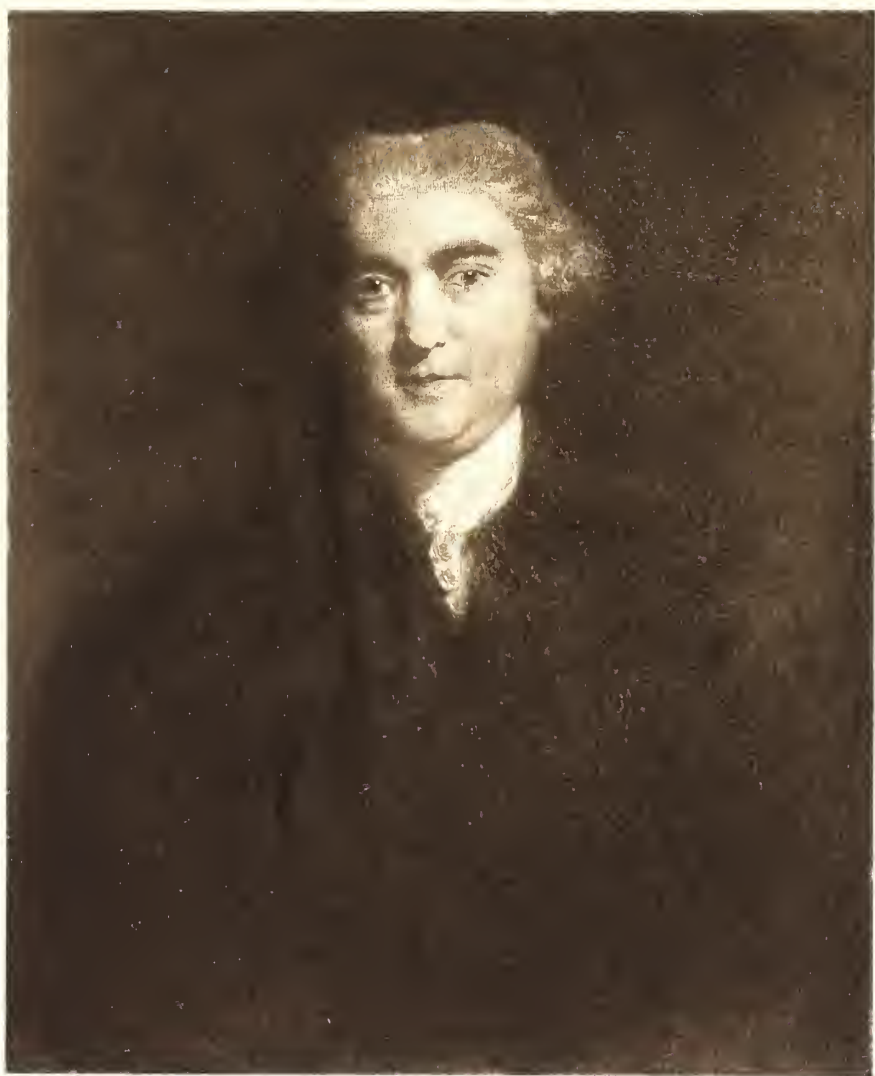
SIDDONS, Mrs., as "The Tragic Muse."

Whole length, canvas 93×57 in.

She sits on a throne, in front view, and looks up towards the right ; the right arm and the left elbow rest on the throne ; with the hand raised as if listening to some inspiring voice ; a coronet at the back of her hair ; wearing an amber-brown dress, with rows of pearls round her neck ; across her lap is a robe, on the hem of which Sir Joshua has inscribed his name.

Paid for, February, 1790, "Mrs. Siddons, sold to Mr. Desenfons, £735."

The following cutting from a newspaper of 1785 is in Mr. Humphry Ward's book : "Mrs. Siddons, by Sir Joshua. This picture certainly sublime, perhaps beautiful, is sold for 1,000 guineas ; and, to increase the wonder, Desenfans is the buyer. It should have been M. de Calonne."



EXHIBITED.

International Exhibition, 1862, No. 110, by the Dulwich Gallery.

The picture was purchased from Sir Joshua in 1790 by Noel Desenfans, and by him bequeathed to Sir Francis Bourgeois, R.A., by whom it was left to Dulwich College; it hangs in the picture gallery there.

Leslie and Taylor's "Life of Reynolds," vol. ii., p. 215, says: "Another pupil about this time (1778) was Score, the painter, as Northcote used always to declare, of the copy of the 'Tragic Muse' now at Dulwich"; and on page 424, note: "The Dulwich replica (which is the one marked in Sir Joshua's account as sold to Mr. Desenfans in June, 1789, for £735) is inferior, and, according to Northcote, was painted by Score, then one of Sir Joshua's journeymen."

This statement is copied into the Dulwich Gallery catalogue, and also appears on page 325 of the "Life of Reynolds" by Mr. Phillips; but the compilers, after careful investigation, cannot find any confirmation of it.

In Northcote's "Life of Sir Joshua Reynolds," vol. ii., p. 81, Score is referred to as follows: "Of further incidents relative to art connected with the biography of Sir Joshua this year (1778), I have to mention that Mr. Score, a native of Devonshire, was his pupil about this time, and that on the 10th December, as usual, the President delivered his eighth discourse."

Page 182: "In the year 1784 Sir Joshua had a decided preference at the Exhibition. His principal picture was the portrait of Mrs. Siddons as 'The Tragic Muse,' now the property of William Smith, Esq., M.P., from which a well-known print has been taken; this picture Sir Joshua valued at 1,000 guineas."

Hazlitt's "Conversations of Northcote," pp. 62, 63: "I observed that of all the women I had ever known or seen anything of, Mrs. Siddons struck me as the grandest. He said: 'Oh! it is her outward form, which stamps her so completely for tragedy, no less than the mental part.'"

Throughout these extracts, as no reference is made to a copy of the "Tragic Muse" by Score, the compilers feel they must reject Tom Taylor's statement, and propound a new theory respecting the Westminster and Dulwich Gallery pictures, founded, in a great measure, upon the following extract from Northcote's "Life of Reynolds," vol. ii., pp. 7, 8:

"The picture of a little strawberry girl, with a kind of turban on her head, was painted about this time (1772), and he considered it one of his best works; observing that no man ever could produce more than about half a dozen really original works in his life, 'and this picture,' he added, 'is one of them.' The picture was exhibited (1773) and repeated several times; not so much for the sake of profit as for that of improvement: *for he always advised, as a good mode of study, that a painter should have two pictures in hand of precisely the same subject and design, and should work on them alternately; by which means, if chance produced a lucky hit, as it often does, then, instead of working on the same piece, and by that means destroy that beauty which chance had given, he should go to the other and improve upon that. Then return again to the first picture, which he might work upon without any fear of obliterating the excellence which chance had given it, having transposed it to the other. Thus his desire of excellence enabled him to combat with every sort of difficulty or labour.*" (The italics are the compilers.)

The compilers' theory, then, is: After the sketch of Mrs. Siddons' portrait was laid in, he took up a fresh canvas, made a replica, and worked upon both

alternately until "the lucky hit" was produced, and *that* appeared to Sir Joshua in the picture finished and exhibited in the Royal Academy, 1784. Notwithstanding the glowing eulogiums passed upon it, a purchaser was not found for it until 1788, when it was sold to M. de Calonne. Sir Joshua did not record the sale in his ledger or note-book, and it only transpired when Skinner and Dyke sold at their rooms, Spring Gardens, 1795, the English pictures of the Calonne Collection, and specified in the catalogue that M. de Calonne paid Sir Joshua 800 guineas for the portrait of Mrs. Siddons in the character of the "Tragic Muse."

At this time Mr. Desenfans was consul-general in Great Britain for the kingdom of Poland, a writer of marked ability, a recognized authority on art, an extensive picture-dealer, employed by the King of Poland to purchase high-class Old Masters to complete his collection, and who kept up an acquaintance with Sir Joshua, notwithstanding the trick he played of selling him, through Cribb his frame-maker, the copy of a Claude, specially made by Marchi for the purpose, as an original. Add to this, Desenfans was a man of the most prurient inquisitiveness, through which he was enabled to get hold of all that passed in every London studio. The compilers' surmise, then, is that he knew Sir Joshua had the unfinished replica on hand, and came to an understanding with him to complete it in its present form, "Signed and dated 1789 on the edge of the robe."

This investigation leads to three inferences: 1st, that Sir Joshua would not condescend, for any consideration, to sign and date a copy of the "Tragic Muse" made by Score; 2ndly, that an astute man of business, such as Desenfans was, would not give £735 for a copy; and 3rdly, that the Dulwich picture must now be regarded in the same light as the Westminster one—both from the hand of Reynolds; but which was first commenced cannot be ascertained.

SIDDONS, Mrs., as "The Tragic Muse."

Replica.

Mr. C. B. Harvey writes, December 22, 1898: "There is also a replica at Langley of Mrs. Siddons as 'The Tragic Muse,' which I have always heard was painted by Sir Joshua and exchanged by him for a painting in the house at Langley which he was anxious to possess. I believe there are some slight differences to his first one, and the tradition is that he promised it should be a finer painting than his first."

The following cutting from a newspaper of 1789 is in Mr. Ward's book: "It is a *copy* of Mrs. Siddons, in the 'Tragic Muse,' Sir Joshua has exchanged for a Reubens valued at £500. The original of his own picture he values at £1,000."

"There is an excellent replica at Langley Park, Stowe (Slough), the seat of Mr. Harvey, M.P., given by Sir Joshua to Mr. Harvey's grandfather in exchange for a large bear hunt by Snyders, which Sir Joshua admired, and which used to hang in the place now filled by 'The Tragic Muse.'"—TOM TAYLOR, vol. ii., p. 424.

A picture by Snyders, described as "Wild Boar Hunting," was sold at Christie's, March 12, 1795, Lot 103, at the sale of Sir Joshua Reynolds's collection of pictures by Old Masters.

SIDDONS, Mrs.

Whole length, canvas 93 × 59 in.

Copy by Mary, Countess Temple, afterwards Marchioness of Buckingham, who was herself a pupil of Sir Joshua Reynolds, and the picture was probably painted on by her master.

Sold at the Stowe sale, by Christie's, September 12, 1848, Lot 12, and described as "Mrs. Siddons, as the 'Tragic Muse,' copied by the Marchioness of Buckingham," for £16 16s., to Norton. Sold in 1858 by Peter Norton, for 150 guineas, to the Earl of Normanton. The frame that is now round this picture was purchased from the Duke of Westminster in 1875, and was previously the frame for the Grosvenor House picture.

The picture belongs to the Earl of Normanton, and is No. 278 in the Somerley catalogue.

SIDDONS, Mrs.

Portrait of Mrs. Siddons, the bust only, the first study for the large picture of Mrs. Siddons as the "Tragic Muse," Thomond Collection, May 18, 1821, Lot 38, sold for £11 11s., to Penny, for Allnutt.

SIDDONS, Mrs., as "The Tragic Muse."

Three-quarter length, canvas 40 × 50 in.

Seated in a large chair ; looking up to right.

EXHIBITED.

National Portrait Exhibition, 1868, No. 95, by Robert Tait.

Grafton, 1894, No. 122, by H. Tait.

Mr. Henry Graves described this picture as a "bad copy" in 1868.

SIDDONS, Mrs.

Replica.

"There is a *replica* (including only the upper part of the figure) in the possession of Mrs. Combe of Edinburgh."—TOM TAYLOR, vol. ii., p. 424.

SIDDONS, Mrs.

Whole length, canvas 93 × 56 in.

Life size, to left ; black gown ; white scarf around her head ; she holds a mask in left hand and dagger in right ; behind, a pedestal, on which is seated a cupid ; landscape background.

EXHIBITED.

Royal Academy, 1878, No. 229,	} by the Earl of Warwick.
Guelph Exhibition, 1891, No. 354,	
Grafton, 1894, No. 79,	

This picture is included, as it has been three times exhibited as a picture by Reynolds, although in 1878 there is a ? after the painter's name. The compilers do not consider the picture to be by Reynolds.

Other sales of Mrs. Siddons at Christie's :

	Lot.	Owner.		£	s.	d.	
1795, May 29.	47.	Dr. Stevens.	In the character of the "Tragic Muse"	3	3	0	Miller.
1821, May 26.	17.	Thomond Collection.	Mrs. Siddons as the "Tragic Muse" (small copy) . . .	9	9	0	Lawford.
1833, March 21.	279.	Pall Mall Gallery.	Mrs. Siddons	0	17	0	Walsh.
1852, Feb. 20.	22.	Samuel Burgess.	Mrs. Siddons	2	4	0	Smith.
1858, Feb. 20.	79.	Heigham.	Mrs. Siddons.	11	11	0	Bought in.
1878, March 23.	49.	W. G. Mott.	Mrs. Siddons. "Tragic Muse" . . .	9	19	6	Graves.
1897, Jan. 30.	151.	N. N.	Mrs. Siddons in a white dress and blue sash, holding a book ; more likely by Romney or Gainsborough . . .	75	12	0	Nathan.

SIMMONS, Mr.

Sat in October, 1768, and April, 1769. Paid for, July 18, 1771, Mr. Simmons, £73 10s.

SIMMONS, Miss.

Sat in September, 1771. Paid for, February 13, 1772, Miss Simmons, £73 10s. Frame paid.

SIMPSON, John.

Three-quarter length, canvas 50 × 39 in.

John Simpson, of Bradley, was the father of Maria Susannah, who married, March 26, 1796, Sir Thomas Henry Liddell, afterwards 1st Lord Ravensworth.

Seated, turned to left ; red embroidered coat ; left hand in his breast ; right hand resting on a table.

Sat in April, 1767. Paid for, May 6, 1767, Mr. Simpson, £36 15s. Frame paid ; June 24, 1767, Mr. Simpson, £36 15s. Frame paid.

EXHIBITED.

British Institution, 1857, No. 164, by Lord Ravensworth.

Grosvenor, 1884, No. 140, by the Earl of Ravensworth.

The picture belongs to the Earl of Ravensworth.

SINCLAIR, Colonel.

Paid for, April, 1785, Coll. Sinclair, £52 10s.

SKENE, Captain.

Probably General Philip Skene, of Hallyards, who died near Dijon, June 22, 1788 ; brother of Robert Skene, M.P. for Fife, 1780 to 1787.

"When the account of his death reached Dublin the whole of the officers of the 69th regiment of foot went into mourning. . . . In the memorable affair of the 12th of April, 1782, the worthy general and his regiment gained immortal honour. On that glorious day for England Gen. S. with his regiment acted as marines on board the fleet ; and by his judicious arrangements the most perfect unanimity subsisted between the sailors and soldiers."—*Gentleman's Magazine*, 1788, p. 660.

Sat in October, 1758.

SKIPWITH, Selina, Lady.

Three-quarter length, canvas 49 × 39 in.

Selina, eldest daughter of the Hon. George Shirley, and Mary, daughter of Humphrey Sturt, and granddaughter of Robert, 1st Earl Ferrers ; married, September 8th, 1785, Sir Thomas George Skipwith, Bart., who was the fourth and last baronet of that line ; she became a widow in July, 1790.

"At Margate, where he went for the recovery of his health, aged sixty, Sir Thomas George Skipwith, Bart., of Newbold, co. Warwick, which county he represented in parliament many years. He married the daughter of the Hon. Mr. Shirley ; but leaving no issue the title is supposed to descend to a relation, a baronet in Virginia."—*Gentleman's Magazine*, 1790, p. 766.

Seated, on the corner of a garden chair ; left arm hanging over the end ; head turned to left, almost in profile ; she wears a white muslin gown with blue ribbons, a muslin fichu round the shoulders, and at the breast a bunch of pink roses ; on her powdered head a white hat with ostrich feathers ; in

right hand a pair of white gloves ; foliage background ; to left glimpse of sky.

Sat in May, 1787. Paid for, after 1790, Lady Skipwith, £105.

EXHIBITED.

Grosvenor, 1889, No. 14, by Sir Peyton Skipwith, Bart.

ENGRAVED.

G. H. Every, 1864, $5\frac{1}{8} \times 4$ in.

A large plate by Norman Hirst is now (1899) in progress for Henry Graves and Co., Limited.

When this picture was painted there were two branches of the family, baronets in each : the elder of Newbold Hall, which became extinct in 1790 ; the other of Prestwold, of which Sir Grey Humberston Skipwith is the representative.

In 1864 this picture was at Tunbridge Wells, the property of Sir Peyton Estoteville Skipwith, Bart., who was then a minor, aged seven years, and who died in 1891, when it became the property of his son, Sir Grey Humberston d'Estoteville Skipwith, Bart., also a minor (aged seven years), who is the present owner.

SKRYMSHIRE, Charles Boothby.

Three-quarter length, canvas 50 × 40 in.

Only surviving son and heir of Thomas Boothby, of Norbury, co. Stafford, who took the name and arms of Skrymsire, by Anne, eldest daughter of Sir Hugh Clopton, of New Place, Stratford-on-Avon. He succeeded eventually to the Clopton estate, and in 1792 took the name and arms of Clopton only. He died, unmarried, July 27, 1800, according to the following account :

" In Clarges Street, Piccadilly, John Skrimshire Boothby Clopton. . . . At the corner of Clarges Street, in Curzon Street, he got off, delivered his horse to the groom and walked home ; it was then half-past five. Entering the parlour, he desired his valet to attend to the serving up of dinner at six. A few minutes after, he went into a back room, placed his right foot on the bed, and a horse pistol in his mouth. . . . Instantaneous death ensued, and he fell with one foot on the bed, the other under it. . . . It was proved before the coroner's jury that he had been for some months in a state of melancholy derangement ; they therefore returned a verdict of lunacy. He was a very respectable gentlemen, and during his lifetime in the habits of intimacy with the first noblemen in this country. The late Duke of Rutland, Earls of Carlisle and Derby, and Mr. Fox were among the number of his particular friends and acquaintances. He was a great frequenter of the subscription house, and, from his eccentricity in dress, was stiled by his friends *Prince Boothby* on coming to his estate at Swaffham in Norfolk. Mr. B. was the person supposed to be alluded to by Foote in one of his farces, as distinguished by his partiality to people of rank, and inclined to leave one

acquaintance to walk with another of superior dignity. Hence arose his denomination of *Prince Boothby*. He was brother to the wife of the celebrated fox-hunter, Mr. Hugo Meynel; . . . had been possessed of three large estates; the first his own inheritance, the second from a distant family alliance, and the third Mrs. Clopton Parthericke's, whose name he latterly assumed. The value of the last property is said to be nearly £7,000 a year.—*Gentleman's Magazine*, 1800, p. 800.

Further accounts of him are to be found in "London Gazette," 1792, p. 950, and Nichol's "Leicestershire," iv., p. 178.

Mr. Robert Edmund Graves, of the British Museum, writes, November 8, 1898: "You will find some account of C. B. Skrymshire in the 'Gentleman's Magazine' for 1800, but his names as there given are not correct; he was Charles Boothby Skrymshire, etc. He is mentioned in Horace Walpole's letters as a macaroni who had turned antiquary."

Seated, with right hand on hip and left arm leaning on a table; in yellow waistcoat and crimson cloak trimmed with brown fur; curtain and column to left; documents and books on a chair to the right.

Sat in November, 1784. Paid for, March, 1775, Mr. Boothby, £73 10s.

The picture was probably purchased by the Earl of Egremont at the sale of Mr. Charles Boothby's effects after his death in Clarges Street, and now belongs to Lord Leconfield; it is No. 94 in the Petworth catalogue, and has always been described as *Prince Boothby*.

This picture and the companion were purchased at the beginning of the century; the compilers have been unable to discover an account of the sale, which evidently took place after the owner's suicide.

SKRYMSHIRE, Charles Boothby, Mistress of.

Three-quarter length, canvas 50 × 40 in.

Looking down, seated on a sofa; holding a letter in her right hand over her lap; left hand up to her face. The body of the dress is supported by a band over the right shoulder; landscape to the right.

Sat in December, 1784, as Mr. Boothby's lady. Paid for, January, 1783, Mr. Boothby, for a lady, £105. January, 1785, Mr. Boothby, of 8, Clarges Street, for a lady, £105.

These payments probably represent two pictures of the mistress of Charles Boothby Skrymshire.

Lady Leconfield writes, November 13, 1898: "We have also, since your visit here, found the old list of the pictures compiled at the time of Lord Egremont's death. The two pictures follow each other in this catalogue, one being 'Portrait of Prince Boothby,' the other, 'Portrait of a Mistress of Prince Boothby.' It was probably sold at the sale of his effects, without any other name being given."

EXHIBITED.

British Institution, 1817, No. 69, as portrait of a lady, by the Earl of Egremont.

Royal Academy, 1871, No. 112, as portrait of a lady, by Lord Leconfield.

Tom Taylor, in a note to the sitting, vol. ii., p. 468, states: "The famous Nancy Reynolds. The picture is now at Petworth." This is an error, as Nancy Reynolds was paid for by Sir W. Boothby in 1774.

The picture was probably purchased by the Earl of Egremont at the sale of Charles Boothby's effects after his death in Clarges Street, and now belongs to Lord Leconfield. It is No. 95 in the Petworth catalogue, and is described as a mistress of Prince Boothby.

SLATER, Mr.

Sat in April, 1761.

SLIGO, John Denis, 1st Marquess of. See ALTAMONT, *ante*, p. 13.

SLOPER, Mrs.

Sat in December, 1755. Paid for before 1760, Mrs. Sloper, £6 6s. See SHIPLEY.

SMART, Rev. Thomas.

Head size, canvas.

Vicar of Maker; died May, 1736.

Full face, in large powdered wig; in black gown with white bands; left hand leaning on a cushion; right hand holding an open book.

Painted when Reynolds was twelve years old, in the year 1735. Said to have been done from a drawing "taken in church on the artist's thumbnail."

ENGRAVED.

S. W. Reynolds, 1822, $3\frac{5}{8} \times 3\frac{1}{8}$ in.

"This picture was painted, it was said, in 1735, and the tradition in Mr. Smart's family is that it was coloured in a boat-house at Cremyll beach, under Mount Edgcumbe, on canvas which was part of a boat sail, and with the common paint used in shipwrights' painting sheds. The appearance of the canvas and paint seems to corroborate this, both being of the coarsest description. Mr. Smart was tutor in the family of Richard Edgcumbe, afterwards first Lord Edgcumbe.

"The 'Dick Edgcumbe' mentioned in Walpole's correspondence and young Reynolds seem to have been passing the holidays at Mount Edgcumbe with one of his sons. The portrait is said to have been painted from a drawing, '*taken in church on the artist's thumbnail.*'"



"The picture was for many years at Mount Edgcumbe, but was afterwards sent to Plympton and hung up in one of the rooms belonging to the Corporation, of which Mr. Smart was a member; it was subsequently returned to Mount Edgcumbe, and given by the present Earl to Mr. Boger, of Walsdon, by whom the circumstances connected with the portrait have been communicated to me."—COTTON, 1856, pp. 30, 31.

"The picture is now in the possession of Deeble Boger, of Anthony, near Plymouth, where I saw it lately. The local tradition, which carries internal evidence in its favour, is that this jolly moon-faced tutor and parson was a butt of young Dick Edgcumbe's, a humorist from boyhood, and that Dick put young Reynolds up to painting Smart's likeness from a surreptitious sketch taken in church. The boys, so runs the story, ran down from Smart's church at Maker to the boat-house, and there Reynolds perpetrated the portrait. Mr. Boger has still a silver tankard, given by Lord Edgcumbe to Mr. Smart."—TOM TAYLOR, vol. i., p. 14, note.

The picture is in the possession of Deeble Boger, of Walsdon.

SMART, Miss.

"Mr. Boger has also a small portrait on panel of the daughter of Mr. Smart, which is supposed to have been painted by Reynolds. Miss Smart married Mr. Deeble, of Walsdon."—COTTON, 1856, p. 31, note 5.

The picture is in the possession of Deeble Boger, of Walsdon.

SMELT, Captain Leonard.

Half length, canvas 29 $\frac{3}{4}$ × 24 $\frac{1}{2}$ in.

Afterwards Sub-Governor to the children of George III.

In the Windsor uniform; left hand up to the side of the face; dark coat; sleeves rather wide, with two gold stripes at wrists; the same on the collar, over lace.

Sat in August, 1755. Painted for Dr. John Mudge, of Plymouth.

The picture now belongs to Mrs. Augustus Booth, whose mother was great-granddaughter of Dr. John Mudge, from whom it descended. It hangs at Burnham, Bucks.

There is a copy by Northcote, made in 1775, given by Dr. Mudge to the Smelt family.

SMITH, Captain.

Sat in July, 1758.

Note to the sitting: "In pencil, 'Captain Smith to be sent to Lord G. Sackville.' This is the Captain Smith who was aide-de-camp to Lord George at the battle of Minden, and figured in Lord George's court-martial. He was father of Admiral Sir Sydney Smith, the hero of Acre."—TOM TAYLOR, vol. i., p. 162.

SMITH, Master.

Sat in June, 1758.

SMITH, Charles.

Three-quarter length, canvas 49 × 44 in.

Brother of Sir Culling Smith, Bart.; married, first, Elizabeth Carvalho; secondly, Zabier Charlotte, daughter of James Law. Mr. C. Smith was Governor of Madras.

In a blue velvet coat, embroidered with gold; wearing a wig; landscape with sea in background.

Sat in January, 1759, February, 1759, February, 1761, and May, 1762. The sittings are all entered as Mr. Smith. It is doubtful to whom the sittings belong. Paid for, July 5, 1762, Mr. Smith, £21.

EXHIBITED.

British Institution, 1861, No. 146, by Sir Culling Eardley, Bart.

The picture belongs to Mrs. Culling Hanbury, at Bedwell Park, Hatfield.

SMITH, John, D.D., F.S.A.

Half length.

Master of Gonville and Caius College, Cambridge; Lowndean Professor of Astronomy; Chancellor of Lincoln.

Three-quarter face, looking to the right; in a powdered wig and fur-trimmed robes.

Sat in March, 1765, as Dr. Smith. Paid for, March 22, 1765, Dr. Smith, £13 2s. 6d.; March 26, 1765, Dr. Smith, Master of Caius College, Cambridge, £13 2s. 6d.

ENGRAVED.

G. S. Facius, 1797, $13\frac{7}{8} \times 11\frac{7}{8}$ in.

S. W. Reynolds, $2 \times 1\frac{5}{8}$ in.

SMITH, Mrs.

Sat in December, 1758. Paid for before 1761, Mrs. Smith, £10 10s.

SMITH, Mrs.

Sat in May, 1767.

SMITH, Miss.

Sat in April, 1767. Paid for, September 29, 1767, Miss Smith, for Mr. Salvador, 50 guineas (erased). 1767, Mr. Salvadore, for Miss Smith, £52 10s.

SMITH, Mrs.

Sat in April, 1771, as Mrs. and Miss Smith. Paid for, October 17, 1771, Mrs. Smith, £10 10s.

Sold at Christie's, June 21, 1856, Lot 230, Mrs. Smith, £2, to Hogarth.

SMITH, Miss.

Sat in April, 1771, as Mrs. and Miss Smith.

SMITH, Mrs.

Paid for, February 23, 1776, Mrs. Smith, a bank bill of £15.

SMITH, Lady.

Sat in February, 1777. Paid for, September, 1777, Lady Smith, £73 10s.

Sold at Christie's, January 7, 1852, Lot 17 (Cartwright, owner), described Lady Smith holding a porte-crayon, very elegant, for £12 12s., to Clarke.

SMITH, John Lewin.

Sat in February, 1779, as Mr. Smyth (Dilettanti picture). Paid for after May 30, 1780, Mr. Smith of Heath (Dilettanti picture), £36 15s. See DILETTANTI, *ante*, page 253.

SMITH, Robert, M.P., afterwards 1st Lord Carrington.

Three-quarter length, canvas 50 × 40 in.

Robert Smith, third son of Abel Smith, of East Stoke and of Nottingham, banker; born 1752; he was captain of Deal Castle; a commissioner of the Lieutenancy of London; a Vice-President of the Literary Fund Society;

LL.D., F.R.S., and F.S.A.; M.P. for Nottingham from 1779 to 1796; was elevated to the peerage of Ireland, July 16, 1796, as Baron Carrington of Upton, Notts; married, first, July 6, 1780, Anne, daughter of Henry Boldero Barnard, of South Cave, co. York, who died February 9, 1827; secondly, January 19, 1836, Charlotte, third daughter of John Hudson, widow of the Rev. Walter Trevelyan. Lord Carrington died September, 1838.

Painted in 1779. Paid for, March, 1779, Mr. Smith, of Nottingham, £52 10s.; November, 1780, Mr. Smith, member for Nottingham, £52 10s. Frame paid.

EXHIBITED.

British Institution, 1833, No. 48, by Lord Carrington.

ENGRAVED.

M. Gauci (lithograph), $13\frac{1}{4} \times 10\frac{3}{4}$ in.

Lord Carrington purchased of the Marquess of Lansdowne the estate of Wycombe in Buckinghamshire.

The picture belongs to Earl Carrington, at 50, Grosvenor Street.

SMITH, Mr.

Paid for, June, 1782, Mr. Smith, £36 15s.

SMITH, Drummond, afterwards Sir Drummond Smith.

Third son of John Smith; married, first, July 12, 1786, Mary, eldest daughter of Sir Ellis Cunliffe, Bart., who died February 26, 1804; and secondly, in 1805, Elizabeth Monckton, eldest daughter of William, 2nd Lord Galway, and widow of Sir Francis Sykes, Bart. He was created a baronet, June 11, 1804, and died January 22, 1816.

Sat in August, 1786, August, 1787, and June, 1789.

SMITH, Mrs. Drummond.

Three-quarter length.

Mary, eldest daughter of Sir Ellis Cunliffe, Bart., M.P. for Liverpool; married, July 12, 1786, Drummond Smith, who was created a baronet, June 11, 1804. She died February 26, 1804.

"At his house at Hyde Park Corner, the wife of Drummond Smith. Her death was occasioned by grief for the death of her sister, which brought on a violent fever. Lady Cunliffe is inconsolable for the very recent death of her two daughters."—*Gentleman's Magazine*, 1804, p. 281.

Account of Expenses

1784	Lady Spencer for Lord Spencer & the Dutcheff of Devonshire	
for 1784	Lady Spencer - 50	
April 1785	Coll. Sinclair	52 10
June 1785	Lady Spencer for Lady Dorrage Spencer	
April 1786	Sir John St Aubin	25 5
June 1786	Lady Sutherland	
1786	for a child - 15 10	
March 1787	Sir Robert Smith	52 0
March 1787	Coll. Sinclair	
June 1787	Lord Sinclair a copy given to Lord of Robert Smith for Lady Smith and Three Children and Librarian for a child	52 0
April 1788	Coll. Sinclair	
July 1788	Dr. Brown	
June 1789	Coll. Sinclair	
Feb 1790	Coll. Sinclair	
Feb 1790	Coll. Sinclair	

Sat in June, 1786, as Miss Cunliffe, and February, 1787, as Mrs. Drummond Smith. Paid for, July, 1788, Mrs. Drummond Smith, £105. Exhibited in the Royal Academy, 1788, No. 116. See CUNLIFFE, *ante*, page 221, and GOSLING, *ante*, page 373.

The picture belongs to Herbert Gosling at Botleys Park, Chertsey.

SMITH, Lady and Children.

Three-quarter length, canvas 55 × 43 in.

Charlotte, daughter of Sir Francis Blake Delaval; married, 1776, Sir Robert Smith, M.P. for Colchester. Her son, Sir George Henry Smith, changed the name to Smyth.

Seated; hat and feathers; white dress; black lace mantilla; right hand gloved, left raised to chin; the two little girls are holding their brother on their shoulders; landscape background.

Sat in February, 1787. Paid for, March, 1787, Sir Robert Smith, for a child with a bird, £52 10s. (not carried into the paid column); March, 1787, Sir Robert Smith, for Lady Smith and three children, and likewise for a fancy child, £162 10s.; May, 1787, Sir Robert Smith, for Lady Smith and three children, £152 10s. Exhibited in the Royal Academy, 1787, No. 7.

EXHIBITED.

British Institution, 1817, No. 145, by Sir H. Smith, Bart.

Royal Academy, 1882, No. 176, by W. S. Stirling Crawford.

Sold at Christie's, March 23, 1878, Lot 40 (Thomas George Graham White, owner), for £1,312 10s., to H. Graves and Co., who disposed of it for £5,250 to W. S. Stirling Crawford, from whom it passed to the Duchess of Montrose, who withdrew it at Christie's, July 14, 1894, Lot 30. Sold there for the executors of the Duchess, May 4, 1895, Lot 80, for £5,040, to M. H. Colnaghi. It passed from him to M. Sedelmeyer, of Paris, who sold it to C. P. Huntington, of New York, the present owner.

ENGRAVED.

F. Bartolozzi, 1789, $11\frac{1}{8} \times 9\frac{1}{4}$ in.

R. Josey, 1880, $5\frac{3}{4} \times 4\frac{5}{8}$ in.

Lady Smith and children (Bartolozzi), fine impression in brown, Sotheby's, 1894, £22, and in 1896, £19. A fine impression in colours, with margin, and the companion print, Jane, Countess of Harrington, and children, similar state, Sotheby's, 1896, £142. A print in colours of Lady Smith and children was sold at Christie's in July, 1899, for £98.

SMITH, Mrs. See LADY LADE, *ante*, page 558.

SMOLLETT, Tobias George.

Born at Dulquhurn, Dumbartonshire, and baptized March 19, 1721; served an apprenticeship to a doctor apothecary, and acted as surgeon at the siege of Carthagen; on his return devoted himself to literary pursuits; in 1748 produced "Roderick Random"; 1751, "Peregrine Pickle"; in 1752 practised physic at Bath, and published a treatise on the waters; returned to Chelsea; manager of the "Critical Review," 1755, and continued to write for it up to 1763; brought out the "History of England," 1757, then a success, but now little regarded; wrote a farce called "The Reprisal, or Tars of England," which was received with favour; "Ferdinand, Count Fathom" followed "Peregrine Pickle"; "Sir Launcelot Greaves," 1762; "Adventures of an Atom," 1769; "Humphry Clinker," 1771; and upon these his reputation rests. Translated "Devil on Two Sticks," "Don Quixote," and "Tele-machus"; was patronized by Lord Bute, and after his secession became dejected, and travelled through France to Italy, where he died, September 17, 1771, at Leghorn, and was buried in the English cemetery there. His widow went to Jamaica, where she maintained herself by soliciting public charity.

Three-quarter face; own hair; white neckcloth; single-breasted coat.

There is no record of sittings or payment.

ENGRAVED.

F. Aliamet, 1758.

S. F. Ravenet, 1777, prefixed to his plays and poems.

J. Collyer, 1790.

W. Bromley, 1805.

W. Ridley (oval), head only, from a picture in the possession of the Rev. D. Smith, $3\frac{1}{4} \times 2\frac{1}{2}$ in.

Tom Taylor observes in his "Life of Reynolds," vol. i., p. 99: "Smollett was resting his pen after the publication of 'Peregrine Pickle,' and trying, without success, the experiment of returning to medical practice."

Dr. Hamilton in 1884 gives the ownership to Mr. Smollett, Bonhill, Dumbarton.

SNEYD, Mrs.

Sat in April, 1757, as Mrs. Sneed.

Memo.: "Mrs. Sneyd in Hart Street, Bloomsbury Square."

Probably Barbara, daughter of Sir Walter Bagot, Bart., who married Ralph Sneyd, of Sneyd, in 1749.

✓ SNEYD, Miss.

Sat in April, 1757, as Miss Sneyd.

✓ SOBIESKI, Princess.

Half length, canvas 29 × 24 in.

No sitting or payment recorded.

EXHIBITED.

Grosvenor, 1888, No. 2, by John Pender. No description.

Sold at Christie's, May 29, 1897, Lot 67, Pender Collection, from the collection of Lord Cranstoun, for £472 10s., to Agnew.

When this picture was at the Grosvenor, Mr. Graves made a note that it did not represent Princess Sobieski—the dates do not agree. The picture is probably by Reynolds, but unknown.

✓ SOMERS, Elizabeth, Lady.

Daughter of Richard Eliot, of Port Eliot, co. Cornwall; married, August 2, 1759, Charles Cocks, of Castleditch, M.P. for Reigate; created baronet, 1772, and elevated to the peerage, 1784, as Lord Somers, Baron of Evesham, co. Worcester; died January 1, 1771.

Early portrait, painted as Miss Eliot. See COCKS, *ante*, page 182, and ELIOT, *ante*, page 284.

"At Eastnor Castle is a portrait of Elizabeth, first wife of Charles, Lord Somers. She was a sister of the 1st Lord Eliot, and after her marriage resided at Ince Castle, in the St. German's river. Here about 1746 she was painted by Reynolds. The picture represents a young, bright-eyed woman, in a turban of white flowered stuff, and a black dress, with a tucker of flowered satin and pearl ornaments."—TOM TAYLOR, vol. i., p. 34 (note).

SOMERSET, Edward, Duke of.

Edward, succeeded as 9th Duke, December 12, 1757; carried the orb at the coronation of George III., September 22, 1761; died unmarried, January 2, 1792.

Sat in February, 1758.

Sold at Greenwood's, April 14, 1796, Lot 22, as the Duke of Somerset, for £1 13s., to Clarke.

SOMERSET, Frances, Duchess of.

Frances, eldest daughter and co-heiress of Henry Thynne, wife of Algernon, 7th Duke of Somerset, who died in 1750, when the earldom of Hertford and viscounty of Beauchamp expired. The Duchess died in 1754.

EXHIBITED.

British Institution, 1845, No. 166, described Frances, Marchioness of Hertford, afterwards Duchess of Somerset, by the Duke of Northumberland.

There is great doubt whether the picture exhibited in 1845 is by Reynolds at all. There are of course no records of sittings or payments, as she died before either of these records commenced. Recent search at Alnwick Castle, Syon House, or Grosvenor Place has failed to find a Reynolds picture of this lady, although portraits of her by other painters are to be found there.

SOMERSET, Lady Elizabeth.

Half length, oval, $23\frac{1}{2} \times 19\frac{1}{2}$ in.

Eldest daughter of the 5th Duke of Beaufort; born February 11, 1773; married, 1796, the Very Rev. Charles Talbot, Dean of Salisbury, who died February 28, 1823. She died May 5, 1836.

White frock open at the neck; grey mittens; frill cap with red ribbon; hands crossed.

Sat in April, 1777. Paid for, May, 1777, Lady Elizabeth Somerset, £31 10s.

EXHIBITED.

Royal Academy, 1877, No. 87, by Arthur Talbot.

Tom Taylor says, vol. ii., p. 202, "for the picture of the Duchess of Beaufort's family." The compilers have been unable to trace any such picture.

SOMERSET, Lady Harriet.

Henrietta, fourth daughter of Charles Noel, 4th Duke of Beaufort; born 1748; married, April 11, 1769, to Sir W. W. Wynn, Bart.; and died at Kensington, July 24, 1769.

Sat in March, 1769. See SIR WATKIN WILLIAMS WYNN.

Note to the sitting: "Now on the point of marriage with Sir W. W. Wynn. They both wear Italian costumes, with masks in their hands. The picture is rather feebly painted, or may have suffered in the fire at Wynnstay. It looked flat and ineffective when I saw it in 1862."—TOM TAYLOR, vol. i., p. 347.

SOMERSET, Lady Mary Isabella.

Half length, 18 × 15 in.

Lady Mary Isabella Somerset, youngest daughter of Charles, 4th Duke of Beaufort; born August 3, 1756; married, December 26, 1775, Charles, 4th Duke of Rutland; died September 2, 1831.

As a child, looking up to left; low white dress.

Sat in March, 1761. Paid for before 1761, "Lady Mary Somerset, see Dutchess of Beaufort, £21." Also before 1761, Lady Mary Somerset, £21. Paid for, February, 1778, Dutchess of Beaufort, for a copy of Lady Mary Somerset, now Lady Granby, £21.

EXHIBITED.

British Institution, 1866, No. 162,	} by the Duke of Beaufort.
Grafton, 1895, No. 163,	
National Portrait Exhibition, 1867, No. 573,	

ENGRAVED.

J. R. Jackson, 1852, $9\frac{1}{2} \times 8$ in.

The picture was left to the 5th Duke of Beaufort by Elizabeth, Dowager Duchess of Beaufort, in 1799:

"Then I give to him a Head of my dear daughter, Lady Mary Isabella Somerset, now Duchess of Rutland, in a gilt frame."—*Copy from the Will.*

The picture was sold in 1895 by the late Duke of Beaufort to Laurie and Co., from whom it passed to Henry Mason, the present owner.

There must be a second picture of this child, unless it was burnt at Belvoir. It is clear that the Duchess had two portraits of her—one painted in 1761, and the other copied in 1778, and by her will she left *all* her *other* pictures to the Duchess of Rutland. From this it would appear that the list of nineteen pictures burnt at Belvoir Castle in 1816 is not complete. See RUTLAND, *ante*, page 852.

SONDES, Frances, Lady.

Half length, canvas 30 × 25 in.

Frances, third daughter of the Right Hon. Henry Pelham; born August 18, 1728; married, October 12, 1752, Lewis Monson Watson, created, May 20, 1760, Baron Sondes; died July 3, 1777.

White and gold muslin dress, tied round the waist by a sash ; a pink robe trimmed with ermine ; pearls in her hair, and pearl earrings.

Sat in May, 1764, as Lady Sondes.

Sold at Christie's, May 9, 1896, Lot 127, as Lady Pelham, for £168, to Dowdeswell.

The picture belongs to Messrs. Dowdeswell. *See also* HON. MRS. WATSON.

SONDES, Mary Elizabeth, Lady. *See* HON. MRS. WATSON.

SOPHIA MATILDA, H.R.H. Princess, of Gloucester. *See* GLOUCESTER, *ante*, page 365.

SOUTHAMPTON, Charles, Lord. *See* FITZROY, *ante*, page 316.

SOUTHBY, Mrs.

Sat in April, 1777, as Miss Southby. Paid for, June, 1777, Mrs. Southby, £36 15s.

SOUTHERON, Mr.

Sat in December, 1757, as Mr. Southern, and May, 1764, Mr. Southwell (altered into Southeron). Paid for, June 2, 1764, Mr. Southeron, £26 5s.

SOUTHERON, Mrs.

Sat in February and March, 1758, as Mrs. Southern.

SOUTHWELL, Mrs. Edward, Sen.

Catherine, only daughter of Edward Watson, Viscount Sondes, and Catherine, daughter of Thomas, 6th Earl of Thanet ; married, August 24, 1729, Edward Southwell, and was the mother of Edward, 20th Baron De Clifford. She died in 1765.

Sat in March, 1758.

The following probably records the death of her husband : " March 14, 1755, Rt. Hon. Edw. Southwell, principal Secretary of State for Ireland."—*Gentleman's Magazine*, 1755, p. 138.

SOUTHWELL, Mrs. Edward, afterwards Sophia, Lady De Clifford.

Half length, oval, canvas 32 × 29½ in.

Sat as Mrs. Southwell, March, 1766. Paid for, March 26, 1766, Mrs. Southwell, £20; May 13, 1766, Mrs. Southwell, £15 15s.

EXHIBITED.

Royal Academy, 1875, No. 61, by Lord De Clifford.

Sold at Christie's, April 21, 1833, Lot 56, after the death of the 21st Lord De Clifford, to Smart, for £42; it was described in the catalogue as Dowager Lady De Clifford, in an oval, very spirited.

The picture was bought for the family in 1833, and was again sold by the late Lord De Clifford about 1884-90 to Wertheimer, and by him sold to Thomas Agnew and Sons, from whom it passed to Abel Buckley, the present owner.

A copy by Rising was bought in at Christie's, May 2, 1818 (Rising, owner), Lot 82, for £2 2s. See DE CLIFFORD, *ante*, pages 236 and 237.

SOUTHWELL, Sophia Maria Josepha, Lady.

Third daughter of Francis Joseph Walsh, Count de Serrant; married, November 7, 1774, Thomas Arthur, 2nd Viscount Southwell. She died, January 6, 1796.

Sat in March, 1786.

SPARROW, Mrs.

Sat in May, 1766. Paid for, June 6, 1767, Mrs. Sparrow, £36 15s.

SPENCER, George John, 2nd Earl. See LORD ALTHORP, *ante*, page 13.

SPENCER, John Charles, 3rd Earl. See LORD ALTHORP, *ante*, page 14.

SPENCER, Margaret Georgiana, Viscountess, afterwards Countess, and her Daughter, afterwards Duchess of Devonshire.

Three-quarter length, 48 × 44 in.

Daughter of Stephen Poyntz, of Midgeham House, co. Berks; married,

1755, John Spencer, who was created Baron Spencer, April 3, 1761, and Earl Spencer, November 1, 1765; died, 1814.

In quilted dress, with wide lace sleeves; her arms encircling the child, who stands upon a table, her right arm round her mother's neck, and her left raised to her bosom; a dog is also on the table, raising its left paw; to the right a looped curtain behind the figures; landscape background.

Sat in May, 1759, as Mrs. Spencer; and September, 1761, as Lady and Miss Spencer. Miss Spencer also sat in June, 1759. Paid for, June 9, 1763, Lady Spencer and child, £73 10s.

EXHIBITED.

Manchester, 1857, No. 73, }
Grosvenor, 1884, No. 157, } by Earl Spencer.

ENGRAVED.

J. Watson, 1770, $17\frac{1}{4} \times 13\frac{7}{8}$ in.
C. Corbutt, $13\frac{1}{2} \times 11$ in.
J. Paul, 1771, $18\frac{1}{8} \times 14$ in. (reversed).

A First State by Watson sold at Christie's, Palmerston Collection, in 1890, for £35.

The picture belongs to Earl Spencer, and is No. 154 in the Althorp catalogue.

SPENCER, Margaret Georgiana, Viscountess, and her Daughter,
LADY GEORGIANA SPENCER.

Three-quarter length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Unfinished.

At a table, on which stands her daughter, whose left arm is round her mother's neck; the mother is clasping the child with both arms; a dog is on the table, sitting with its paw touching the dress of the child; to left a curtain and column. The Grosvenor Gallery catalogue describes it as "Two heads on a plain canvas, painted 1769."

EXHIBITED.

British Institution, 1861, No. 203, }
Grosvenor, 1884, No. 199, } by the Duke of Devonshire.

The picture belongs to the Duke of Devonshire.

SPENCER, Margaret Georgiana, Viscountess, and her Daughter,
LADY GEORGIANA SPENCER.

Three-quarter length, canvas 22 × 20 in.

Small figures ; the Countess, three-quarter length, near a table on which stands her child, whom she clasps round the legs ; the child has its left hand on her mother's shoulder ; her right resting on her bosom ; near the child, also on the table, is a dog with right paw raised. (From the description, this picture is painted the reverse way to the Spencer one.)

Painted in September, 1761 (Guelph catalogue).

EXHIBITED.

Guelph, 1891, No. 332, by the Earl of Carlisle.

The picture belongs to the Earl of Carlisle, at Castle Howard.

A picture of the Countess Spencer and child was sold at Christie's, April 6, 1889 (Groom, owner), to Willis, for £12 12s.

SPENCER, Margaret Georgiana, Countess.

Half length.

In a Persian dress.

Sitting in a light dress ; hair covered by a transparent veil, the edge crossing the forehead ; left arm resting on a table ; the hand to the chin, the forefinger on the cheek.

Sat in 1772. Paid for, May 14, 1772, Lady Spencer with a hand, £21 ; October 27, 1772, Lady Spencer with a hand, £21.

ENGRAVED.

T. Watson, 1772, $13\frac{1}{4} \times 11$ in.

S. W. Reynolds (S. Cousins, R.A.), $4\frac{3}{4} \times 4$ in.

The picture belongs to the Duke of Devonshire, at Chatsworth.

A picture of this subject was sold by Martin H. Colnaghi to Henry Graves and Co., Limited, January 19, 1899.

SPENCER, Margaret Georgiana, Countess, and Child.

Three-quarter length, canvas 50 × 40 in.

The child is probably Lady Henrietta Spencer ; born June 16, 1761 ; afterwards Lady Duncannon.

Standing, holding the child on her left arm and supporting it with her right ; the lady is three-quarter face, to the right, and the child is resting its left hand on its mother's neck ; the child is in white with a blue sash and red shoes, and the mother in the cross-over dress of the period, with a yellow gauze veil upon the head, which falls over the right arm ; she wears also a necklace of large pearls, and, upon the third finger of the right hand, a ring set with a single ruby.

The picture once belonged to Mrs. Margitson, of Ditchingham House, Norfolk, who was written to by Tom Taylor when he was gathering information for his catalogue of Reynolds's pictures that was never completed. He mentions that a picture by Reynolds was bought by Dr. Robert Hamilton, of Lynn. Dr. Hamilton was the grandfather of Mrs. Margitson and the great-grandfather of the late Mrs. Hartcup (who died in 1898), whose letters are printed below.

A portrait of a lady and child was sold at Greenwood's, April 16, 1796, Lot 75, for £5 15s. 6d., to Walton.

Mrs. Louisa Jane Hartcup writes, April, 1888, from Upland Hall, Bungay, Suffolk : "The history of the picture of the lady and child at Ditchingham House is this : The picture was bought by my great-grandfather, Dr. Hamilton, of Lynn, at the sale of Sir Joshua's pictures. After his death it was left by him to his daughter, and by her to my mother."

Mrs. Hartcup writes on October 28, 1896, from Upland Hall, Bungay, Suffolk, concerning this picture : "My personal knowledge of it dates only from 1844, when my great-aunt, Miss Hamilton, who was then living at Leamington, died and left this picture with others to my mother, and my uncle, who was attending to her affairs, sent the picture from thence to Ditchingham. It was always considered by the family to be a Sir Joshua, and Mr. Ladbrooke, who saw it when it first came into my mother's possession, never expressed any doubt upon the subject."

This picture, which has for many years been considered as a portrait of Margaret, Countess Spencer, as indeed its characteristics and the likeness seem to prove, and with which two contemporary engravings of her are hung, now belongs to H. Rider Haggard, Ditchingham House, Norfolk, who married the great-great-granddaughter of its purchaser, Dr. Hamilton.

SPENCER, Lavinia, Countess, when Lady Althorp.

Half length, canvas 29 × 24 in.

Lavinia, eldest daughter of Charles Bingham, 1st Earl of Lucan ; born 1762 ; married, March 6, 1781, George John, Lord Althorp, who succeeded, October 31, 1783, as 2nd Earl Spencer ; died June 8, 1831.

Full face ; wearing a fur cloak and a lace cap tied under her chin, and white fichu.

Sat in March, 1781, and March, 1782, as Lady Althorpe. Exhibited at the Royal Academy, 1782, No. 157.

Morning Herald, 1782 : "Lady Althorp is in a fancy head-dress and corresponding drapery."

EXHIBITED.

British Institution, 1854, No. 129,
Art Treasures, Manchester, 1857, No. 47,
South Kensington Museum (from 1876 to 1878), } by Earl Spencer.

ENGRAVED.

Samuel Cousins, R.A., 1876, $13\frac{1}{8} \times 10\frac{1}{2}$ in.
Charles Algernon Tomkins, 1880, $4\frac{7}{8} \times 4$ in.

The picture belongs to Earl Spencer, and is No. 173 in the Althorp catalogue.

SPENCER, Lavinia, Countess.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Replica with variations.

Front face ; hair turned back, slightly powdered ; in a frilled band, passing under the chin, and tied with pink ribbon ; a muslin handkerchief crossed over the chest ; cloak trimmed with fur.

EXHIBITED.

Royal Academy, 1878, No. 58, as Lavinia,
Countess Spencer,
Grosvenor, 1884, No. 118, } by Edward Hamilton, M.D.

Sold at Christie's, May 19, 1821, Lot 17 (Thomond, owner), for £57 15s., to Wansey.

ENGRAVED.

C. H. Hodges, 1784, $12\frac{7}{8} \times 10\frac{3}{4}$ in.
S. W. Reynolds (S. Cousins, R.A.), $1\frac{7}{8} \times 1\frac{1}{2}$ in.

A First State by Hodges sold at Christie's, Buccleuch Collection, in 1887, for £34 13s.

The picture was bought at the Marchioness of Thomond's sale by John Wansey, by whom it was bequeathed to his daughter, who married Dr. Edward Hamilton, the present owner. It hangs at 16, Cromwell Place.

Dr. Hamilton possesses a letter from Mr. Christie, dated May 25, 1821, asking whether Mr. Wansey would give up the picture to the family. The request was declined.

SPENCER, Lavinia, Countess.

Half length, canvas 30 × 25 in.

Looking to right; wearing wide straw hat with blue ribbons; white dress.

Sat in January, 1784, as Lady Spencer. Paid for, September, 1784, Lady Spencer, £52 10s. Exhibited in the Royal Academy, 1786, No. 198.

Morning Herald, May 3, 1786: "No. 198. A three-quarter of Lady Spencer, to the merit of which we subscribe; the relief is good and the colouring in excellent harmony."

EXHIBITED.

British Institution, 1854, No. 136,	} by Earl Spencer.
" " 1861, No. 182,	
National Portrait Exhibition, 1867, No. 695,	
Grosvenor, 1884, No. 124,	
South Kensington Museum (from 1876 to 1878),	

ENGRAVED.

F. Bartolozzi, 1787, $8\frac{1}{4} \times 6\frac{1}{4}$ in.

S. W. Reynolds, $2\frac{1}{4} \times 2$ in.

T. Hopkins, 1830, $4\frac{7}{8} \times 3\frac{3}{4}$ in.

S. Cousins, R.A., 1875, $12\frac{3}{4} \times 10\frac{1}{4}$ in.

Proof in brown by Bartolozzi sold at Christie's in 1898 for £42.

The picture belongs to Earl Spencer, and is No. 177 in the Althorp catalogue.

SPENCER, Lavinia, Countess.

Paid for, June, 1785, Lady Spencer, given to Lady Dowager Spencer, £52 10s.

EXHIBITED.

British Institution, 1833, No. 37, as the Dowager Lady Spencer, by the Hon. William Ponsonby, M.P.

British Institution, 1850, No. 96, as the Countess Spencer, by Lord De Mauley.

Lady Henrietta Spencer, the second daughter of Margaret Georgiana, Countess Spencer, married, in November, 1780, Frederick Ponsonby, Viscount Duncannon, afterwards 3rd Earl of Bessborough. The Hon. William Ponsonby was created Lord De Mauley.

The picture was probably left by the Dowager Lady Spencer to her second daughter, as there were already three portraits of her in the Spencer family.

The picture belongs to the Earl of Bessborough.

HON. EDWARD W. TUPP
DROWNED IN THAMES
J. REYNOLDS



SPENCER, Lavinia, Countess, and her Son, JOHN CHARLES,
Viscount Althorp.

Whole length, canvas 57 × 43 in.

For biography of LORD ALTHORP, *see ante*, page 14.

In a landscape ; Lady Spencer, seated and turned to the right, holds her child, who stands by her side ; white dress, with black scarf draped across the skirt ; black hat ; a white dog at her feet.

Sat in January, 1784, and April, 1786, as Lady Spencer and Lord Althorpe. The boy sat in January, 1784, and April, 1786, as Lady Spencer and Lord Althorpe ; and September, 1786, as Lord Althorpe.

There is no doubt that this picture was in progress from 1784 to 1786, as is indicated by the sittings ; the September sitting of 1786 probably representing the single portrait of Lord Althorpe, who is decidedly older than he is in the group with his mother.

EXHIBITED.

British Institution, 1861, No. 162, International Exhibition, 1862, No. 75, Grosvenor, 1884, No. 60, South Kensington Museum (from 1876 to 1878),	}	by Earl Spencer.
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ENGRAVED.

F. Bromley, 1862, $6 \times 4\frac{3}{8}$ in.

S. Cousins, R.A., 1877, $20\frac{1}{2} \times 15$ in.

It was also engraved in stipple by an unknown engraver ; there is an unfinished proof in the British Museum.

The picture belongs to Earl Spencer, and is No. 175 in the Althorp catalogue.

SPENCER, Lady Amelia.

Head size, canvas $13\frac{1}{2} \times 11$ in.

Described in the Grosvenor Catalogue as a study for the Marlborough Family at Blenheim, or rather a sketch of the head in the " Age of Innocence " in the National Gallery.

Child's head in profile, turned to the right.

EXHIBITED.

Grosvenor, 1884, No. 104, by Louis Huth.

Lady Amelia Spencer was not born until 1785, seven years after the Marlborough Family picture was painted.

SPENCER, Lady Betty.

Sat in May, 1758.

SPENCER, Ladies Charlotte and Anne. *See* MARLBOROUGH FAMILY, *ante*, page 626.

SPENCER, Ladies Caroline and Elizabeth. *See* MARLBOROUGH FAMILY, *ante*, page 626.

SPENCER, Lady Georgiana, afterwards Duchess of Devonshire.

Sketch for the picture with her mother. *See ante*, page 916.

Sold at Christie's, May 10, 1878, Lot 234 (John Heugh, owner), for £73 10s., to Wigzell; March 11, 1882, Lot 114 (G. R. Burnett, owner), as Lady Georgiana Spencer, for £94 10s., to Colnaghi. *See* DEVONSHIRE, *ante*, page 247.

SPENCER, Lady Georgiana, afterwards Duchess of Devonshire, as a Child.

Canvas, oval, $23\frac{1}{2} \times 19$ in.

EXHIBITED.

Grafton, 1895, No. 172, by Lord Ronald Gower, F.S.A.

The title rests on the statement of Mr. Farrer; but there is no record whatever of the picture. Lord Ronald Gower made a gift of it to the National Portrait Gallery in 1896.

SPENCER, Lord Charles.

Half length, canvas $35\frac{1}{2} \times 27\frac{3}{4}$ in.

Son of Charles, 2nd Duke of Marlborough; born, 1740; married, 1762, Mary, daughter of Vere, Lord Vere; died, 1820.

Light hair, extending to the collar; with a sad expression on the face; leaning on his left elbow; wearing a fancy worked Vandyke collar; face three-quarters to the right; a column and sky in background; holding a large sword in left hand; inscribed on the pedestal, Lord Charles Spencer.

Sat in June, 1759. Paid for in 1768, Duke of Marlborough for the pictures of Lord Charles Spencer, Lady Pembroke, and Lord Robert Spencer, paid; November 8, 1769, Duke of Marlborough, bill paid in full, £353 18s.

The picture belongs to the Duke of Marlborough, at Blenheim Palace. The composition of this picture is almost identical with that of LORD BEAUCHAMP, *ante*, page 67.

SPENCER, Lord Charles.

Sat in April, 1762. Entered in first ledger, after July 5, 1762, Lord Charles Spencer (40 given to Lord Bolingbroke *erased*). Paid for, June, 1777, Lord Charles Spencer, given to Lord Bolingbroke, £42.

SPENCER, Lady Charles.

Half length, canvas 30 × 24 in.

Mary Beauclerc, daughter of Vere, Lord Vere, and sister of Aubrey, Duke of Saint Albans; married, 1762, Charles, second son of Charles, 2nd Duke of Marlborough; died 1812.

In a white dress, with no ornaments; looking to her right; a black spaniel in her arms; a tree to the right, sky to the left.

Sat in April, 1766. Paid for, February, 1767, Lady Charles Spencer, paid by the Duke of Richmond, £36 15s.

ENGRAVED.

J. Finlayson, 1767, 13 × 10 $\frac{7}{8}$ in.

„ „ 5 $\frac{3}{8}$ × 4 $\frac{1}{4}$ in.

J. Pott, 13 × 10 $\frac{7}{8}$ in.

S. W. Reynolds, 3 $\frac{1}{4}$ × 3 $\frac{1}{8}$ in.

The picture belongs to the Duke of Richmond, and is No. 123 in the Goodwood catalogue.

SPENCER, Lady Charles.

Three-quarter length, canvas 49 × 39 in.

In a riding habit; hands gloved; right hand round the nose of the horse which is standing beside her; left hand by her side, holding her hat.

Paid for, April, 1775, Lady Charles Spencer, £52 10s.

EXHIBITED.

British Institution, 1813, No. 101 (fourth catalogue), by Lord Charles Spencer.

International, 1862, No. 71, by Lord Churchill.

ENGRAVED.

W. Dickinson, 1776, 17 $\frac{3}{4}$ × 13 $\frac{7}{8}$ in.

S. W. Reynolds, 5 × 4 in.

First State by Dickinson, Buccleuch Collection, 1887, sold for £65 2s.

„ „ Palmerston „ 1890, „ £97 13s.

The picture, which was left by Lord Charles Spencer in 1820 to his nephew, Francis Almeric, Lord Churchill, descended to his grandson, and was sold by Lord Churchill to Baron Alphonse de Rothschild, and hangs at the Château de Ferrières, Seine-et-Marne, France.

SPENCER, Lord Henry, and LADY CHARLOTTE, as “The young Fortune-Tellers.”

Whole length, canvas 56 × 45 in.

Children of George Spencer, 3rd Duke of Marlborough, and Caroline Russell, only daughter of John, 4th Duke of Bedford.

Lord Henry John Spencer ; born December 20, 1770 ; M.P. for Woodstock, 1790 ; Secretary of Legation at the Hague ; Envoy to Stockholm, 1793, and to Berlin, 1795. He died in Berlin, July 3, 1795.

Lady Charlotte Spencer ; born October 18, 1769 ; married, April 16, 1797, the Rev. Edward Nares, Vicar of Biddenden ; died January 10, 1802.

As children ; Lady Charlotte, in the attitude of a fortune-teller, is holding her brother's hand.

“1775, Lord Henry and Lady Charlotte Spencer. First olio e poi colori con cena senza olio.”

Paid for, February, 1780, Duke of Marlborough, for Lord Henry and Lady Charlotte, £136 10s. Exhibited at the Royal Academy in 1775, No. 235, as a portrait of a young nobleman and his sister.

A critic, April 25, 1775, says : “Two historical portraits of a young nobleman and his sister ; the latter seems to be in the character of a young gipsy, telling the former his fortune ; the archness of the one and the simplicity of the other are admirably expressed and happily contrasted. In the line of historical portraits, Sir Joshua Reynolds seems to stand unrivalled, either by any artist of our own country, or those of Rome or Paris. It was he who had the courage and ingenuity to step out of that stiff formal track, which our modern portrait-painters had all got into, of drawing every lady with a rose between her forefinger and her thumb, and every gentleman with a hat under his arm. Sir Joshua has happily succeeded in this attempt ; and if it be true (as most people allow) that the school of portrait paintings now established in London is superior to any in Europe, it is chiefly owing to the *precepts* and *example* of Sir Joshua Reynolds.”

EXHIBITED.

British Institution, 1813, No. 95,	} by the Duke of Marl-	
National Portrait Exhibition, 1867, No. 693,		borough.
Grosvenor, 1884, No. 46,		

ENGRAVED.

J. Jones, 1790, $11\frac{3}{4} \times 9\frac{5}{8}$ in.

J. K. Sherwin.

C. Turner, A.R.A., 1823, $8\frac{3}{4} \times 8\frac{3}{4}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{1}{2} \times 4\frac{3}{8}$ in.

Robert S. Clouston, 1890, $22\frac{1}{2} \times 17$ in.

The picture was sold by the late Duke of Marlborough to Sir Charles Tennant, Bart., the present owner.

SPENCER, Lord Robert.

Half length, canvas 36 × 25 in.

Third son of Charles, 2nd Duke of Marlborough; born May 8, 1747; M.P. for Woodstock, 1768, for Oxford, 1771-1784, and for Wareham, 1790-1796; married, October 2, 1811, Henrietta, daughter of Sir Everard Fawkener, K.B., relict of the Hon. Edward Bouverie; died June 23, 1831. There is a long account of him in the "Gentleman's Magazine," 1831, p. 173.

As a young boy; in plain brown dress, with narrow frill collar; sleeve open at the bottom; on the right arm showing white shirt; right arm leaning on column; tree to the left; sky to the right; full face, looking towards the right.

Sat in May, 1758. Paid for, 1768, Duke of Marlborough, for the pictures of Lord Charles Spencer, Lady Pembroke, and Lord Robert Spencer; paid.

This is repeated under S., "Lord Robert Spencer, paid by the Duke of M."

The picture belongs to the Duke of Marlborough, at Blenheim Palace.

SPENCER, Lord Robert.

When a boy.

The picture belongs to Lord Churchill at Rolleston, Leicester.

SPENCER, Lord Robert.

Full face; dressed in fancy ball costume; embroidered waistcoat and wide breeches; a large cloak fastened at the neck with wide lace frill; right hand holds a mask, and left arm resting on a pedestal; the hilt of a sword showing to the left; tree to left, and sky to the right.

Sat in November, 1769, and January, 1770. Paid for, January 27, 1772, Lord Robert Spencer, £73 10s.

ENGRAVED.

G. H. Every, 1865, 5 × 4 in.

The picture belonged in 1865 to Admiral the Hon. Edward Howard.

SPENCER, The Hon. Mrs., as "Contemplation."

Three-quarter length, panel, oblong, $34\frac{1}{2} \times 41\frac{1}{2}$ in.

Seated to left in a landscape ; profile to left ; she leans her head on her right hand ; white dress open in front ; blue sash.

EXHIBITED.

British Institution, 1833, No. 4, as "Contemplation," by W. Wells.

Royal Academy, 1891, No. 28, by Martin H. Colnaghi.

Sold at Christie's, May 15, 1830, Lot 103 (Sir T. Lawrence, P.R.A., owner), as a portrait of a lady in an attitude expressive of meditation, landscape background, 41 × 36 in., richly coloured, for £173 5s., to Segulier. Sold at Christie's, May 10, 1890, Lot 67 (W. Wells, owner), described "Meditation," the Hon. Mrs. Spencer, $34\frac{1}{2} \times 41\frac{1}{2}$ in., formerly the property of M. M. Zachary, engraved by W. Ward, R.A., 1819 (this is a mistake ; the Ward plate was from the next picture), and R. J. Lane, for £1,155, to M. Colnaghi, from whom it passed to Henry Graves and Co., who sold it to the late Duchess of Montrose. Shortly after it was purchased again by Martin H. Colnaghi.

Lithographed by R. J. Lane, A.R.A., 1819, 7 × 6 in. oblong, and described in the British Museum as the Hon. Mrs. Spencer.

The picture passed from Mr. Colnaghi to Laurie and Co., who sold it to R. B. Angus, of New York, the present owner.

SPENCER, Hon. Mrs., as "Meditation."

Three-quarter length, canvas $36\frac{1}{4} \times 27\frac{1}{2}$ in.

EXHIBITED.

British Institution, 1863, No. 156, by George Perkins.

Bought in at Christie's, June 14, 1890, Lot 53, by the owner, Perkins, for £682 10s., described "Meditation"—"A young girl is seated in a reverie, leaning on her elbow ; in a white dress ; embroidered border at the neck and wrists." Sold at Christie's, February 29, 1896, Lot 22 (Perkins, owner), for £483, to Dowdeswell.

ENGRAVED.

William Ward, A.R.A., 1823, 8 × 6 in.

R. B. Parkes, 1864, $5\frac{1}{4} \times 4$ in.

The picture belonged in 1823 to M. M. Zachary, and in 1864 to George Perkins. It was bought from Messrs. Dowdeswell in 1898 by James Orrock, R.I., and sold by him to R. W. Hudson, of Danesfield, Marlow, and 6, Seamore Place, the present owner.

SPENCER, George or Gervaise.

Was a gentleman's servant, who had a talent for art, and devoted his leisure time to drawing. He made a successful copy of a miniature of one of his master's family, and that decided him to turn his attention to miniature painting. By study and perseverance he became one of the fashionable artists of his day, both on ivory and in enamel. He was an exhibitor in the Society of Artists, in enamel, from 1761 to 1774.

Bust to right ; wig ; white necktie ; single-breasted coat ; upon a table before him rests an easel, with a plate on which he is working in dry point ; dark background.

ENGRAVED.

Sir Joshua Reynolds, pinxt. Sue ipse sculp. Inscribed George Spencer, miniature painter, $2\frac{5}{8} \times 2\frac{7}{8}$ in.

He etched also in dry point a few plates of ladies, same size as the above, in a refined and well-drawn manner, one of which is a half-length portrait of his wife, dated January 27, 1757, London.

SPRY, Mrs.

Sat in January, 1764. Paid for, October 8, 1764, Mrs. Spry, £26 5s.

STAFFORD, Granville, Marquess of. See EARL GOWER, *ante*, page 375.

STANDISH, Jane, Lady.

Jane, daughter of Charles Turner, of Cleveland, in Yorkshire ; married Sir Thomas Standish, who succeeded to the baronetcy in October, 1735.

Sat in May, 1758.

STANHOPE, Anne, Lady.

Whole length, 93 × 57 in.

Ann Hussey, daughter of Francis Blake Delaval, and sister to Lord Delaval ; married (3rd wife), October 6, 1759, Hon. Sir William Stanhope, 2nd son of Philip, 3rd Earl of Chesterfield, and brother of Philip Dormer, the 4th and celebrated Earl ; married, secondly, Captain Morris, of the Guards, well known for his witty songs ; she died in 1811.

Standing ; right arm rests on a table, on which are works of art, busts, etc. ; a portcrayon in her right hand ; left holds a roll of paper ; long plait of hair falls over her right shoulder ; landscape in the distance.

Sat in March, 1765, as Lady Stanhope. Paid for, April 7, 1764, Lady Stanhope, £52 10s. ; May 13, 1766, Lady Stanhope, £52 10s.

EXHIBITED.

British Institution, 1862, No. 133, }
Grosvenor, 1884, No. 125, } by the Earl of Mexborough.

ENGRAVED.

J. Watson, 1767, $24\frac{1}{2} \times 15$ in.

C. Corbutt (reduced), $12\frac{1}{2} \times 10$ in.

S. W. Reynolds, $6\frac{1}{4} \times 4$ in.

The picture belongs to the Earl of Mexborough.

STANHOPE, Lady A. M.

Lady Anna Maria Stanhope, fifth daughter of William, 2nd Earl of Harrington ; born, April 5, 1760 ; married, first, May 2, 1782, Thomas, Earl of Lincoln, afterwards Duke of Newcastle ; secondly, in 1800, Lieut.-General Sir Charles Crauford, G.C.B. She died in 1821.

Sat in May, 1777, as Lady A. M. Stanhope.

STANHOPE, Lady.

Whole length.

Grisel Hamilton, daughter of Viscount Bunning, son of Thomas, 5th Earl of Haddington ; married, 1745, Philip, 2nd Earl Stanhope ; died 1811.

Sat in May, 1758, as Lady Stanhope.

STANHOPE, Lady, and Child.

Sat in January, 1764, as Lady Stanhope and child.

STANHOPE, Hon. Lincoln Edward Robert, C.B.

Half length.

Born, November 26, 1781 ; son of Charles, 3rd Earl of Harrington ; Lieutenant-Colonel in the 17th Regiment of Dragoons ; died, February 29, 1840.



In a white frock ; black sash ; sitting in a landscape ; holding a drawing in his left hand ; dressed like a girl.

Sat in December, 1787, as Lord Harrington's son, and September, 1788, as Master Lincoln Stanhope. Paid for, 1788, Lady Harrington, for Master Lincoln Stanhope, £52 10s.

ENGRAVED.

T. Park, 1788, $11\frac{3}{4} \times 9\frac{3}{4}$ in.

The picture belongs to Elizabeth, Countess of Harrington, at Harrington House, Charing Cross.

STANHOPE, Hon. Lincoln, with VISCOUNT PETERSHAM, and their MOTHER. See HARRINGTON, *ante*, page 439.

STANHOPE, The Hon. Leicester Fitzgerald Charles.

Three-quarter length, canvas 30 x 25 in.

Third son of Charles, 3rd Earl of Harrington ; born September 2, 1784 ; married, April 23, 1831, Elizabeth, heiress of William Green ; succeeded as 5th Earl of Harrington, March 3, 1851 ; died September 7, 1862.

With a drum ; white frock ; blue sash ; right hand holds the drumstick ; in a landscape.

Sat in September, 1788. Paid for, September, 1790, Lord Harrington, for his son with a drum, £50. Exhibited in the Royal Academy, 1788, No. 124.

ENGRAVED.

F. Bartolozzi, 1789, $7\frac{7}{8} \times 6\frac{5}{8}$ in.

S. W. Reynolds, 1833, $4\frac{5}{8} \times 3\frac{7}{8}$ in.

The picture belongs to Elizabeth, Countess of Harrington, at Harrington House, Charing Cross.

Cotton, in his Catalogue (1857, p. 71), mentions the Hon. Fitzroy Stanhope and the Hon. Francis Stanhope as being by Reynolds and belonging to Lord Harrington. They are both by Hoppner, and were painted to continue the series after the death of Sir Joshua.

STANHOPE, Master.

Sat in March, 1784.

This sitting refers to the Hon. Lincoln Stanhope, born in 1781, and was probably for the group, as Lady Harrington sat during the same month. The group may have been commenced in this year. See HARRINGTON, *ante*, page 439.

STANHOPE, Mr.

Paid for, July 1, 1777, Mr. Stanhope, £36 15s.

This payment was probably made by W. Spencer Stanhope, but for a portrait distinct from the one in the Dilettanti group, although the year is the same as the sitting for the group.

STANHOPE, Spencer.

Paid for, June, 1780, Mr. Stanhope, Dilettante picture, £36 15s. See Dilettante picture, *ante*, page 253.

STANHOPE, Hon. Mrs. See MISS ELIZA FALCONER, *ante*, p. 296.

STANHOPE, The Hon. Mrs.

Three-quarter length, canvas 41 × 34 in.

Another portrait of her was exhibited at the Royal Academy, 1785, No. 182, as "Melancholy."

Morning Herald, April 28, 1785: "No. 182. Melancholy. The attitude and expression of the countenance well imagined. But tresses of red-ocre are not becoming locks for Melancholy to appear in."

EXHIBITED.

British Institution, 1813, No. 8, as Mrs. Stanhope, 1787, 41 × 34 in., by the Marchioness of Thomond.

See HON. MRS. SPENCER, *ante*, page 926.

STANHOPE, The Hon. Mrs.

Three-quarter length, canvas 56 × 44 in.

Full face, looking upwards; seated with her left elbow on a table and her hand to her face, the right arm resting on the end of a small sofa studded with nails; in a white dress with full sleeves; no ornaments; velvet band

round each wrist ; hair entwined in ribbon hanging over right shoulder ; curtain to the left, with column and landscape to the right.

Sat as Mrs. Stanhope, October, 1786. Exhibited at the Royal Academy, 1787, No. 76, as a portrait of a lady, half length. This picture is the one engraved by C. Watson ; it is visible in the engraving, after Ramberg, of the Royal Academy of 1787.

EXHIBITED.

British Institution, 1840, No. 43, as Contemplation, by H. A. J. Munro.

Sold at Christie's, May 19, 1821, Lot 45, as Contemplation, a female in white drapery in a pensive attitude, with fine Rembrandt-like effect, in a bold landscape (Lady Thomond, owner), for £152 5s., to Penny, for Allnutt. May 15, 1830, Lot 104, Sir Thomas Lawrence's sale, as a lady, half length, as Contemplation, 56×44 in., to Johnson, for £135 9s. April 6, 1878, Lot 45 (Munro, owner), as Contemplation, Hon. Mrs. Stanhope, mother of Lady Southampton, painted as Miss Faulkner, 55½×44 in., Thomond Collection, engraved by C. Watson, for £3,150, to Agnew.

ENGRAVED.

Caroline Watson, 1790, 10⅜×8⅜ in.

A. N. Sanders, 1878, 5½×4½ in.

Another picture was sold at Christie's, May 26, 1821, Lot 6 (Lady Thomond, owner), as a sketch of Mrs. Stanhope, for £12 1s. 6d., to Emmerson. This was probably put up, May 14, 1825 (Grant, owner), Lot 52, as Hon. Mrs. Stanhope in contemplation by moonlight, and passed. This picture may be the one now in the possession of the Hon. Philip Stanhope, M.P. Another picture called Mrs. Stanhope was exhibited at Penny's Gallery, 53, Pall Mall, *for sale*, in 1825, No. 114 ; this picture was probably one of the Allnutt pictures which were both bought for him by Penny.

A very fine picture, which, in the opinion of the compilers, is a contemporary copy, and containing some variations from the Somerley picture (size, 50×40 in.), is in the possession of Major-General R. Mackenzie, of Foveran.

The following have also been sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1832, May 26.	23.	Bostock . . .	Mrs. Stanhope	2	12	6	Fleay.
1841, May 22.	63.	Thomas Hamlet.	Contemplation, Hon. Mrs.				
			Stanhope	12	1	6	Peacock.
1850, June 21.	149.	Charles Meigh .	Contemplation	20	0	0	Bought in.
1855, June 9.	45.	Above owner .	„	15	15	0	Allan.
1886, Jan. 14.	120.	Col. Ridgway .	Mrs. Stanhope, copy by				
			W. G. Butler	2	10	0	Pollard.

STANLEY, Mrs. Hans.

Half length, canvas 35 × 27 in.

Daughter of Sir Hans Sloane; married, in 1719, George Stanley, of Paultons; died, April 19, 1764. Mother of Hans Stanley.

"Mrs. Stanley, eldest daughter of Sir Hans Sloane, sister to Lady Cadogan, and mother of Hans Stanley, one of the Lords of the Admiralty."—*Gentleman's Magazine*, 1764, p. 198.

EXHIBITED.

British Institution, 1844, No. 161, by W. Sloane Stanley.

Royal Academy, 1876, No. 103, by W. Hans Sloane Stanley.

The picture belongs to Cyril Hans Sloane Stanley, at Paultons.

STANLEY, Right Hon. Hans, F.R.S., as a young man.

Half length, canvas 35 × 27 in.

Born, 1720; died, January 12, 1780.

"Right Hon. Hans Stanley, F.R.S., cofferer of his Majesty's household, governor of the Isle of Wight, treasurer of the British Museum, and member for Southampton."—*Gentleman's Magazine*, 1780, p. 51.

EXHIBITED.

British Institution, 1844, No. 143, by W. Sloane Stanley.

Royal Academy, 1876, No. 266, by W. Hans Sloane Stanley.

The picture belongs to Cyril Hans Sloane Stanley, at Paultons.

STANLEY, Miss Anne.

Half length, canvas 35 × 27 in.

Daughter of George Stanley, of Paultons, eldest sister to the Right Hon. Hans Stanley; married, as his second wife, 1765, Welbore Ellis, afterwards Baron Mendip; she became a widow, February 2, 1802; and died, December 7, 1803.

"Lord Mendip married, first, Elizabeth, daughter of Sir William Stanhope, K.B., who died August 1, 1761, without issue. In right of her he enjoyed Pope's Villa at Twickenham; which was bought by Sir William after Pope's death, 1744. He married, secondly, a sister and heir of the late Right Hon. Hans Stanley; in right of whom he enjoyed, after Mr. Stanley's death, the beautiful seat of Paultons, in the New Forest, Hants."—*Collins's Peerage*, vol. viii., p. 361.

"At her house at Twickenham in her seventy-ninth year, Anne, Lady Mendip."—*Gentleman's Magazine*, 1803, p. 1192.

EXHIBITED.

British Institution, 1844, No. 145, by W. Sloane Stanley.

Royal Academy, 1876, No. 102, as Lady Mendip, by W. Hans Sloane Stanley.

The picture belongs to Cyril Hans Sloane Stanley, at Paultons.

STANLEY, Miss Sarah, afterwards Mrs. D'Oyly.

Half length, canvas 35 × 27 in.

Daughter of George Stanley, of Paultons, and sister to the Right Hon. Hans Stanley; married Christopher D'Oyly; died, November 28, 1821.

Sat in April, 1755, as Miss S. Stanley.

EXHIBITED.

British Institution, 1844, No. 155, by W. Sloane Stanley.

Royal Academy, 1876, No. 97, as Mrs. D'Oyly, by W. Hans Sloane Stanley.

"November 28, 1821, at Twickenham, in her ninety-sixth year, Sarah, widow of Christopher D'Oyly, and sister of the late Hans Stanley and of Lady Mendip, and granddaughter of Sir Hans Sloane, Bart."—*Gentleman's Magazine*, 1821, p. 573.

The picture belongs to Cyril Hans Sloane Stanley, at Paultons.

STANLEY, Mrs. See MRS. HARDINGE, *ante*, page 433.

STAPLES, Mr.

Paid for, 1762, Mr. Staples, £13 2s. 6d.; July 1, 1763, Mr. Staples, £13 2s. 6d.

Probably the following, who died August 19, 1778:

"Roger Staples, banker in Cornhill."—*Gentleman's Magazine*, 1778, p. 392.

STERNE, Laurence.

Three-quarter length, canvas 50 × 40 in.

Born November 24, 1713; Irish divine and writer; Prebendary of York; author of "Tristram Shandy," the "Sentimental Journey," etc., etc. Died, March 18, 1768.

Sitting, in a wig and gown; right elbow on table, forefinger to forehead; left arm bent, hand to hip; knee breeches; on table are papers—on one, “J. Reynolds, pinxt 1760”—and inkstand; a ring on the little finger of left hand.

Sat in March, 1760. Exhibited in the Society of Artists, 1761, No. 82, and at the Extraordinary Exhibition in September, 1768, of the Society of Arts.

“He contributed, however, to the extraordinary exhibition which was got up by the Society of Artists in September (1768)—on the occasion of the visit of the King of Denmark to England—his portrait of Laurence Sterne, his group of James Paine, the architect, and James Paine, jun., and a full-length portrait of a lady.”—TOM TAYLOR, vol. i., p. 284, note.

EXHIBITED.

British Institution, 1813, No. 128, by the Earl of Upper Ossory.

„ „ 1823, No. 18, by Lord Holland.

„ „ 1841, No. 83,

National Portrait Exhibition, 1867, No. 373,

Royal Academy, 1871, No. 36,

Grosvenor, 1889, No. 65,

Guelph, 1891, No. 207,

} by the Marquess of Lansdowne, K.G.

ENGRAVED.

E. Fisher, $13 \times 9\frac{7}{8}$ in.

S. F. Ravenet, 1761, prefixed to his Sermons.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{1}{8} \times 4$ in.

Unknown book-plate, $4 \times 3\frac{1}{2}$ in.

L. Archer, $3\frac{1}{2} \times 2\frac{1}{2}$ in., turned into a full length.

First State, large plate by Fisher, sold at Christie's, Buccleuch Collection, 1887, for £13 2s. 6d.

Copy, in enamel, by H. Bone, R.A., sold in his sale at Christie's, July 20, 1832, Lot 34, for £4 8s., to Butts.

Note to the sitting: “On Sunday the 6th (March). At this moment the lion of the town engaged fourteen deep to dinner, ‘his head topsy turvy with his success and fame,’ consequent upon the appearance of the first instalment of his ‘Tristram Shandy.’” See Walpole, April 4, 1760, and Sterne's own letters.

“The portrait of Sterne was painted for the Earl of Ossory, and afterwards came into the possession of the late Lord Holland, on whose death it was purchased, for 500 guineas, by the Marquess of Lansdowne.

“Mrs. Jameson justly observes: ‘This is the most astonishing head for truth of character I ever beheld. I do not except Titian. The character to be sure is different, the subtle evanescent expression of satire round the lips, the shrewd significance in the eye, the earnest contemplative attitude, all convey the strongest impressions of the man, and of his peculiar genius and peculiar humour.’”—COTTON, 1856, p. 92.

“And now for Sterne, who when he sat to Reynolds had not written the stories of ‘Le Fevre,’ ‘The Monk,’ or ‘The Captive,’ but was known only as ‘a fellow of infinite jest, of most excellent fancy.’ In this matchless portrait, with all its expression of intellect and

humour, there is the sly look for which we are prepared by the insidious mixture of so many abominations with the finest wit in 'Tristram Shandy' and the 'Sentimental Journey,' . . . nor is the position of the figure less characteristic than the expression of the face. It is easy, but it has not the easiness of health. Sterne props himself up. His wig was subject to odd chances from the humour that was uppermost with its wearer. . . . Was Sterne romancing when he writes to a friend who wished for his portrait : ' You must mention the business to Reynolds yourself ; for I will tell you why I cannot. He has already painted a very excellent portrait of me, which, when I went to pay him for, he desired me to accept as a tribute (to use his own elegant and flattering expression) that his heart wished to pay to my genius. That man's way of thinking and manners are at least equal to his pencil ' (Sterne's ' Letters ').—TOM TAYLOR, vol. i., pp. 192, 193.

The picture belongs to the Marquess of Lansdowne, and is No. 31 in the Lansdowne catalogue.

In the Lansdowne catalogue it is stated : " It was painted for Lord Ossory ; afterwards passed to Lord Holland, at whose death in 1840 it was purchased from his widow by Lord Lansdowne for 500 guineas."

The following extract from the " Gentleman's Magazine " in 1840, on the death of Lord Holland, will explain the relations between him and the Earl of Upper Ossory :

" On December 26, 1774 (when Lord Holland was an infant), the father of the subject of the present memoir, after a brief five months' heritage of title and estate, was numbered also with the family dead. To FitzPatrick, Earl of Upper Ossory, the affectionate brother of the bereaved widow, was consigned the sacred duty of supplying the vacant place of a second parent to her infant children, and on him the sole charge shortly devolved ; for in the year 1778, after a painful illness, Mary, Lady Holland, the mistress of many amiable qualities and elegant accomplishments, died at the early age of thirty-two."

The pedigree of this picture from the Earl of Upper Ossory seems to tally with that of Miss Morris as " Hope nursing Love." *See ante*, page 671.

STERNE, Rev. Laurence.

Half length, canvas 30 × 25 in.

Seated, nearly facing ; right elbow on table and right hand supporting his head ; in wig and gown.

EXHIBITED.

Guelph, 1891, No. 305, by Mrs. Whatman.

This picture was given by Sterne to Edward Stanley, and bequeathed by him to his son-in-law, James Whatman, of Venters, Maidstone (Guelph catalogue).

STEWART, Sir James.

Three-quarter length, canvas.

Sir John Stewart, of Allan Bank, in Scotland, died May 19, 1753, aged sixty-eight. He was probably the father of the one represented in this portrait.

EXHIBITED.

British Institution, 1861, No. 179, by F. Grant, R.A.

Sold at Greenwood's, April 16, 1796, Lot 21, Mr. Stuart (half length), for £52 10s., to Whitefoord. Sold at Christie's, May 5, 1810, Lot 107 (Caleb Whitefoord, owner), a capital half-length portrait of Sir J. Stuart, for truth and richness of colour not inferior to Titian, for £147 4s., to Hill; June 27, 1863, Lot 35 (Grant, owner), as Sir G. J. Stewart seated in a library, for £15 15s., to Smith; April 24, 1869, Lot 78 (George E. Seymour, owner), Sir J. Stuart seated in a library, for £5, to Stephen.

STEWART, Lady.

Three-quarter length, canvas.

Mentioned in Cotton's catalogue, 1859, page 72.

Sold at Greenwood's, April 16, 1796, Lot 22, Mrs. Stuart (half length), to Lord Inchiquin, for £30 9s.

STEWART, Ann, Countess of Galloway. *See* GALLOWAY, *ante*, page 343.

STEWART, Colonel.

Sat in September, 1787.

STEWART, Mr.

Sat in August, 1760, and January, 1761.

STIRLING, Lord.

Three-quarter length.

Henry, 5th Earl of Stirling, died without issue in 1739, since which time the earldom of Stirling has remained unacknowledged, although it was



Portrait of a woman in 18th-century attire

claimed and *borne* by William Alexander, Commander-in-chief of the American forces, who died in 1795 (Burke's "Extinct Peerage").

Sat in May, 1760, and June, 1761. Paid for before 1762, Lord Stirling, £21.

"The father of the General who is now taken prisoner, went over to America many years ago, where he acquired a considerable estate, and where the present General was, it is believed, born. Upon the death of the above Lord, the present Mr. Alexander came over to England and laid claim to the title. The cause was tried by the House of Lords, and the claim rejected; but ever since, by the courtesy of his countrymen, he has been distinguished by the title of Lord."—*Gentleman's Magazine*, 1776, page 444.

Sold at Greenwood's, April 15, 1796, No. 12, as Lord Stirling, for £6, to Penn.

Memo., June, 1761, sitting: "Lord Stirling's picture to be sent to Mr. Drummond, Spring Gardens."

STIRLING, Sir Walter.

Half length, canvas 20 × 25 in.

Of Faskine; only son of Sir Walter Stirling, of Sherva; born May 18, 1718; commanded the "Essex" (sixty-four guns), under Viscount Howe, in the expedition to Cherbourg, 1758; in the "Saltash," with Keppel, at his attack on Goree; with Rodney in the West Indies, and knighted after the capture of St. Eustatia, 1781; Commodore; Commander-in-chief at the Nore; offered the baronetcy, afterwards conferred upon his eldest son, 1786; died November 24, 1786.

To right; naval uniform; telescope in left hand.

EXHIBITED.

Suffolk Street, 1834, No. 174, by G. T. Goodenough.

National Portrait Exhibition, 1867, No. 721, by Sir Walter Stirling, Bart.

The picture belongs to Sir Walter George Stirling, Bart.

STIRLING, William.

Half length, canvas 30 × 24½ in.

Of Wantage and North Heath; died 1789.

To left, looking towards the spectator; blue coat; dark cap; dark background.

EXHIBITED.

Royal Academy, 1890, No. 17, by Sir M. B. Begbie.

STOKES, Mrs.

Sat in May, 1762. Paid for before 1762, Mrs. Stokes, £10 10s.

STONEHEWER, Richard.

Half length, canvas 30½ × 25½ in.

Born 1728; private secretary to the Duke of Grafton, 1766; Commissioner of Excise, 1767; Auditor, 1772; friend of the poet Gray, and his executor; died June 30, 1809.

Looking to right; in a crimson furred coat and white cravat.

Paid for, April, 1775, Mr. Stonhewer, £36 15s.

EXHIBITED.

British Institution, 1843, No. 60,
National Portrait Exhibition, 1867, No. 650, } by the Duke of Grafton.

The picture belongs to the Duke of Grafton.

STONEHEWER, Richard.

Half length, canvas 30 × 25 in.

Head slightly turned over his right shoulder; red cloak, trimmed with black fur, covering both arms, but slightly open in front, showing white neck-cloth and shirt frill.

This picture belongs to the Earl of Jersey, at Middleton Park, Bicester.

STOPFORD, Mary, Viscountess, afterwards Countess of Courtown.

See MISS MARY POWYS, *ante*, page 768.

STORMONT, David, Lord.

Born October 9, 1727; succeeded as 7th Viscount Stormont in 1748; married, first, in 1759, Henrietta Frederica, daughter of Count Bunau, Privy Councillor to the Elector of Saxony; she died March 16, 1766; secondly, in 1776, Louisa, third daughter of Charles, 9th Lord Cathcart. He succeeded, as 2nd Earl of Mansfield, on the death of his uncle, March 20, 1793. He was a distinguished scholar and diplomatist; Ambassador to the Elector of Saxony and the King of Poland in 1755; named with the Earl of Egremont

and Sir Joseph Yorke, K.B., to treat for the Peace of Augsburg in 1761; Ambassador to Vienna up to 1772; Secretary of State to the Northern Department, 1779; and President of the Council, 1783; died September 1, 1796. His widow, who succeeded as Countess of Mansfield, married, secondly, October 19, 1797, the Hon. Robert Fulke Greville. She died July 11, 1843.

Sat in January, 1755. Paid for before 1762, Lord Stormont, £25 4s.; August, 1763, Lord Stormont, £26 5s.

STORMONT, Lord, and LORD HUNTINGDON. *See* HUNTINGDON, *ante*, page 500.

STORR, Miss.

Sat in September, 1769.

STORER, Mrs. *See* PROBY, *ante*, page 773.

STRAFFORD, William, Earl of.

Half length, canvas.

Son of Thomas Wentworth, Baron Raby; created Earl of Strafford for his services in the campaign under Marlborough; succeeded as 2nd Earl of Strafford of the new creation, November 15, 1739; married, April 28, 1741, Lady Ann Campbell, daughter and co-heiress of John, Duke of Argyll; died 1791.

In his robes; embroidered coat and waistcoat; looking to his right; right hand holding his coronet.

Sat in January, 1758, January, 1759, and January, 1761.

Sold at Greenwood's, April 15, 1796, Lot 41, Lord Strafford, for £2 2s., to Byng.

ENGRAVED.

J. McArdell, $10\frac{3}{4} \times 8\frac{7}{8}$ in.

Unknown (oval), $5\frac{3}{4} \times 4\frac{3}{8}$ in.

STRAFFORD, Anne, Countess of.

Half length, canvas.

Lady Anne Campbell, daughter of John, Duke of Argyll; married, April 28, 1741, William, 2nd Earl of Strafford.

Full face, looking towards the right; dress fastened in front with brooches, and scalloped sleeves; ermine-lined cloak over right shoulder; hair hanging over right shoulder; two rows of pearls round neck, and pearls in hair.

Sat in February, 1758, and March, 1759. Paid for, February 3, 1761, Lady Strafford, £15 15s.

Sold at Greenwood's, April 15, 1796, Lot 42, for £3 13s. 6d., to Byng.

ENGRAVED.

J. McArdell, 1762, $10\frac{3}{4} \times 8\frac{3}{4}$ in.

T. Johnson, $10\frac{3}{4} \times 8\frac{7}{8}$ in.

„ $5\frac{1}{4} \times 4\frac{1}{2}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

STRAHAN, William.

Half length, canvas 36 × 28 in.

Born April, 1715; King's printer; M.P. for Malmesbury and Wootton-Bassett; friend of Johnson; died July 9, 1785.

Sitting, nearly full face; powdered wig; a book in his right hand; left arm resting on the chair.

Sat in May, 1780. Paid for, May 30, 1780, Mr. Strahan, £40; June, 1783, Mr. Strahan, £39 18s. Exhibited in the Royal Academy, 1783, No. 230.

Morning Herald, 1783: "Mr. Strahan's portrait is well executed, but much too flattering; the drapery is highly finished."

Morning Chronicle says: "Sir Joshua's portrait of Mr. Strahan, No. 230, we cannot pass without again acknowledging it to be a strong likeness and an admirable painting."

Another critic, May, 1783, says: "No. 230, portrait of a gentleman. Everybody who knows Mr. Strahan must know who this picture is intended to represent, as it is in truth as accurate a resemblance as the pencil can effect. Still, however, we must think that when an artist like Sir Joshua Reynolds employs his wonderful abilities in this contracted sphere, and invites the public attention to a view of private individuals, he descends from the sublime height for which nature originally intended him, and appears like Hercules pinn'd to a distaff."

Walpole describes No. 230 as Mr. Egerton, and No. 160 as Mr. Strahan. See *ante*, page 280.

EXHIBITED.

British Institution, 1833, No. 33, by E. Snow Strahan.

Guelph, 1891, No. 195, by Mrs. Arthur Lemon.

ENGRAVED.

J. Jones, 1792, $14\frac{1}{8} \times 10\frac{7}{8}$ in.

C. A. Tomkins, 1866, $4\frac{3}{4} \times 3\frac{1}{4}$ in.

A copy by Sir Wm. Beechey was presented to the Stationers' Company by Andrew Strahan, M.P., in 1815.

STRANGE, Lucy, Lady.

Three-quarter length, canvas 50 × 40 in.

Lucy Smith, second daughter and co-heiress of Hugh Smith, of Weald Hall, Essex; married, March 17, 1747, James, Lord Strange, eldest son of Edward, 11th Earl of Derby; died February 5, 1759. Lord Strange died in 1771, before his father.

"On his father's succeeding to the Earldom of Derby (1736) he took the title of Lord Strange, which the eldest sons of the preceding earls always bore; not being apprised that the Barony of Strange, being a barony in fee, was the right of the heir-general, the Duke of Atholl; and it being a considerable time before this was thoroughly ascertained to him, he had borne and signed the name so long, that he thought it less inconvenient to continue than to quit it; declaring, however, if he survived his father, that his eldest son should be called Lord Stanley, as, indeed, after his death his son was during his grandfather's life."—COLLINS'S *Peerage*, vol. iii., p. 100.

Standing, in a landscape; low white satin dress; pink scarf, fastened with pearls; right arm extended, left hanging at her side; landscape background.

Sat in April, 1755.

EXHIBITED.

National Portrait Exhibition, 1867, No. 322, by the Earl of Derby.

The picture belongs to the Earl of Derby.

STRANGWAYS, Ladies Elizabeth Theresa Fox- and Mary Lucy Fox-, the two eldest daughters of Henry Thomas, 2nd Earl of Ilchester.

A sketch.

Elizabeth, born November 16, 1773; married, first, April 17, 1796, William Davenport Talbot, and secondly, April 24, 1804, Captain, afterwards Rear-Admiral Fielding, R.N.

Mary, born February 11, 1776; married, first, February 1, 1794, Thomas Mansell Talbot; secondly, April 28, 1815, Sir Christopher Cole, K.C.B., R.N.

Painted 1779.

Sold at Christie's, May 26, 1821, Lot 4 (Lady Thomond, owner), with two other sketches, for £7 7s., to Wansey.

This picture now belongs to Dr. Edward Hamilton, Cromwell Place, South Kensington.

STRANGWAYS, Lady Lucy.

Second daughter of Stephen Fox, 1st Lord Ilchester ; born December 15, 1748 ; married, October 1, 1771, Hon. Stephen Digby, brother of the 1st Earl Digby ; died August, 1787.

Sat in April, 1771. See LADY LUCY DIGBY, *ante*, page 250.

STRANGWAYS, Lady Sarah Susan.

Sat in April, 1762. See CHARLES JAMES FOX, *ante*, page 334.

STRODE, Mr.

Sat in February, 1759.

STUART, Sir James. See STEWART, *ante*, page 936.

STUART, Colonel James.

Made a Lieut.-General, October 19, 1781 ; died in 1793.

Sat in May, 1781, as Colonel Stuart.

STUART, James.

Half length, canvas.

Known as "Athenian Stuart" ; born in London, 1713 ; became a painter of fans for Goupy, a famous maker who kept a shop in the Strand ; started for Rome in 1741 ; visited Athens, and in conjunction with Revett published "Antiquities of Athens," completed 1795 ; exhibitor of water-colour drawings in the Free Society of Artists from 1771 to 1783 ; practised as an architect, engraver, and carver, besides being distinguished for his general antiquarian knowledge ; died 1789.

Three-quarter face, wearing a turban and a large loose cloak.

ENGRAVED.

S. W. Reynolds, 1795 (etching), 6×5 in., from an original sketch by Sir J. Reynolds.

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{3}{8}$ in.

Knapton was the first painter of the Dilettanti Society, and he was succeeded, in 1763, by Athenian Stuart, and, on his resignation in 1769, Sir Joshua Reynolds accepted the office.

Mr. Stuart is mentioned as a sitter in July, 1784, to which Tom Taylor adds this note :

"These appointments may have been, and I think were, for sittings not *of* but to Stewart, the American painter, who was now painting Sir Joshua for Boydell."

STUART, Andrew.

Half length.

Powdered hair and pigtail; white cravat; three-quarter face; dark dress.

Paid for, 1778, Mr. Stuart, £25; before 1779, Mr. Stewart, £11. Exhibited in the Royal Academy, 1779, No. 255, as "Portrait of a Gentleman."

St. James's Chronicle, May 4, 1779: "Nos. 254 and 255. Gentlemen, nothing in them worth notice."

ENGRAVED.

T. Watson, $13\frac{1}{8} \times 11$ in.

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{3}{8}$ in.

Note on the picture: "The Scotch agent for the opponents of the filiation of the Douglas, in the famous Douglas cause, and the author of letters to Lord Mansfield impugning the judgment of the House of Lords in that cause, 1769."—TOM TAYLOR, vol. ii., p. 262, note.

"Mrs. Thrale declares too much could hardly be paid for such a portrait as Mr. Stuart's in the last Exhibition."—TOM TAYLOR, vol. ii., p. 277.

STUART, Mr.

Sat in August, 1765.

STUART, Mrs. *See* LADY STEWART, *ante*, page 936.

STUART, Miss.

Sat in May, 1755.

STUART, Miss.

Half length, oval, canvas 29½ × 24 in.

Full face, looking to the right ; in a pink cross-over dress.

Cotton, 1859, page 72, states that she sat in May, 1779, but no confirmation of this is to be found in Tom Taylor.

Bought in at Christie's, January 13, 1894, Lot 43, by James Ward (Harper, owner), for £168 ; sold, July 7, 1894, Lot 91 (Harper, owner), for £236 5s., to Charles Butler.

The picture belonged to Charles Butler, of 3, Connaught Place, Hyde Park, and was sold in 1899 by Henry Graves and Co., Limited, to Thomas McLean.

SUFFOLK, Henry, 12th Earl of, and 5th Earl of Berkshire.

Three-quarter length, canvas 52 × 39½ in.

Son of William, Lord Andover ; born May 10, 1739 ; was educated at Eton and Magdalen College, Oxford ; after the death of his father, by a fall from his chaise, July 19, 1756, he succeeded his grandfather as 12th Earl of Suffolk, March 21, 1757 ; appointed bearer of the second sword at the coronation of George III., September 22, 1761 ; Deputy Earl Marshal of England, 1763-65 ; Lord Keeper of the Privy Seal, January 12, 1771 ; and elected a K.G., June 3, 1778 ; married, first, May 25, 1764, Maria Constantia, only daughter of Robert, Lord Trevor, who died July 21, 1775 ; and secondly, August 14, 1777, Lady Charlotte Finch, eldest daughter of Heneage, 2nd Earl of Aylesford. He died March 6, 1779, leaving his wife *enceinte*, who was delivered of a son, Henry, the 13th Earl, on the 8th of August following. He lived but two days, and was succeeded in the title and estates by his great-uncle.

Seated, facing, in a library ; head to right ; light brown coat ; grey vest ; hair powdered *en perruque* ; ribbon and star of the Garter ; his right hand rests on papers ; his left on his knee.

Pocket-book for 1778 missing ; no sitting in 1779. Paid for, June, 1779, Lord Suffolk, £73 10s. Frame paid.

EXHIBITED.

Royal Academy, 1870, No. 4, }
Guelph, 1891, No. 60, } by the Earl of Suffolk and Berkshire.



M. R. ...

Bought in at Christie's, June 20, 1891, Lot 129, by Lady Suffolk, owner, for £840.

The picture belongs to the Earl of Suffolk and Berkshire, at Charlton Park, Malmesbury, Wilts.

SUFFOLK, Henry, 12th Earl of, and 5th Earl of Berkshire.

Three-quarter length, canvas 50 × 40 in.

Paid for, 1779, Lord Suffolk for Mr. Eden, £52 10s.

SUFFOLK, Henry, 12th Earl of, and 5th Earl of Berkshire.

Three-quarter length, canvas 50 × 40 in.

Seated in armchair, in a library ; right hand resting on a writing table ; ribbon and star, K.G.

Paid for, 1779, Lord Suffolk for Lady Andover, £52 10s.

EXHIBITED.

British Institution, 1844, No. 130, by the Hon. Fulke Greville Howard.

National Portrait Exhibition, 1867, No. 478, by the Hon. Mrs. Greville Howard.

Frances, sister to the 12th Earl, married Richard Bagot, who assumed the name of Howard. Her only daughter, Mary Howard, married Colonel Fulke Greville Upton, who also assumed the name of Howard.

SUFFOLK, Henry, 12th Earl of, and 5th Earl of Berkshire.

Three-quarter length, canvas 50 × 40 in.

Paid for, April, 1780, Lord Suffolk for Mr. Wedderburn, £52 10s.

SUFFOLK, Henry, 12th Earl of, and 5th Earl of Berkshire.

Three-quarter length, canvas 50½ × 40½ in.

Seated, in a library.

Paid for, June, 1787, Lord Suffolk, for a copy given to Lord Aylesford, £52 10s.

Withdrawn at Christie's, June 8, 1881, Lot 158 (Earl of Aylesford, owner).

This picture, which must have been given to Lord Aylesford by John, 15th Earl of Suffolk, belongs to the Earl of Aylesford, at Packington Hall, Coventry.

SULIVAN, Stephen.

Half length, canvas 29 × 24 in.

Born in Bombay, October 22, 1742; father of the Right Hon. Lawrence Sullivan, Chairman of the East India Company, 1781; died at Fulham, June, 1821. From Grosvenor catalogue, which also states, painted in 1771.

Full face; red coat; white frilled shirt; holding a paper in his right hand.

EXHIBITED.

British Institution, 1850, No. 132, by L. Sullivan.

Grosvenor, 1884, No. 135, by H. Hippisley.

SUNDERLIN, Richard, Lord.

Richard Malone, M.P.; raised to the peerage of Ireland, 1785, as Baron Sunderlin of Lake Sunderlin, co. Westmeath; died 1816, when the title became extinct.

In Cotton's catalogue, 1859, page 73, the ownership is given to Mrs. O'Connor. See MALONE, *ante*, pages 609, 610.

SUNDERLIN, Dorothea, Lady.

Whole length, canvas 93 × 57 in.

Dorothea Philippa Rooper, eldest daughter of Godolphin Rooper, of Great Berkhamstead, co. Herts; born 1745; married, 1778, Richard Malone, created, 1785, Baron Sunderlin in Irish peerage; died June 26, 1831.

Standing to right, in a landscape; three-quarter face, looking at the spectator; right hand holds a gauze scarf, which is over her left shoulder; white gold-embroidered dress, low in front, with string of pearls fastened at the bosom; gold sash; curled and powdered hair.

Sat in June, 1788. Paid for, November, 1786, Lady Sunderlin, £157 10s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 623, } by the Rev. W. H. Rooper;
Royal Academy, 1883, No. 204, }
" " 1894, No. 134, by Lord Burton.

ENGRAVED.

F. Bromley, 1762, $7\frac{1}{2} \times 4\frac{3}{4}$ in.

The picture descended from Miss Malone to the Rev. W. H. Rooper; it was purchased from him by Thomas Agnew and Sons, from whom it passed to Lord Burton, the present owner. See MALONE, *ante*, page 610.

SUSSEX, Henry, 3rd Earl.

Three-quarter length, $49\frac{1}{2} \times 39$ in.

Born 1729; married, first, 1757, Hester, daughter of John Hall, of Mansfield Woodhouse, co. Notts; secondly, 1778, Mary, daughter of John Vaughan, of Bristol. The earldom of Sussex and viscounty of Longueville became extinct at his death in 1799; but the barony of Grey de Ruthyn devolved upon his grandson, the son of his deceased daughter, Lady Barbara Gould.

Looking to the right, in peer's robes; his right hand resting on a table on which is a coronet; left hand on his hip, under the robes; curtain to the right.

Sat in December, 1759. Paid for before 1760, Lord Sussex, £31 10s.

EXHIBITED.

Grosvenor, 1884, No. 72, by Lord Donington.

ENGRAVED.

R. B. Parkes, 1874, $5\frac{1}{4} \times 4\frac{1}{4}$ in.

Memo.: "Nov., 1759. Lord Sussex to be finished in three weeks."

SUSSEX, Hester, Countess of.

Hester, daughter of John Hall, of Mansfield Woodhouse, first wife of Henry Yelverton, 3rd Earl of Sussex; died 1777.

Sat in April, 1760.

Lady Sussex and her child, painted at Bath by Gainsborough, was exhibited in the Royal Academy, 1771.

SUTHERLAND, William, 17th Earl of.

Born 1735 ; married, 1761, Mary, eldest daughter of William Maxwell, of Preston, by whom he had an only child, Elizabeth, who became Countess of Sutherland in her own right. He died, June 16, 1766.

Sat in February, 1757.

Note to the sitting : "The Right Hon. William, Earl Sutherland, Lord Strathnaver, one of the sixteen peers of Scotland, Lieut.-Col. Commandant of a battalion of Highlanders, died in the beginning of June, 1766."—TOM TAYLOR, vol. i.

SUTHERLAND, Elizabeth, Countess of.

Half length, canvas 30 × 25 in.

Elizabeth, only daughter of William, 17th Earl of Sutherland, and Mary Maxwell ; born May 24, 1765 ; married, September 4, 1785, George Granville, Marquess of Stafford, created Duke of Sutherland, January 14, 1833. She died January 29, 1839. She was Countess of Sutherland and Lady Strathnaver in her own right.

Full face, looking towards the left ; white dress ; powdered hair, in curls.

Sat in January, 1786. Paid for, June, 1786, Lady Sutherland, £52 10s.

EXHIBITED.

Leeds, 1868, No. 1088, by the Duke of Sutherland.

The picture belongs to the Duke of Sutherland, at Trentham.

"She was only a twelvemonth old when, in the month of June, 1766, she suffered the loss of both her parents. They were staying at Bath, with the hope of obtaining relief from the melancholy impressed by the loss of their elder daughter ; when the Earl was attacked by fever, and the Countess was so overcome by the fatigue and anxiety of his tedious illness, that she died sixteen days before the Earl himself fell a victim to disease. By this calamity the orphan daughter became sole heiress of the titles and estates of a long line of ancestors. She was placed under the guardianship of John, Duke of Atholl, Charles, Earl of Elgin and Kincardine, Sir Adam Fergusson of Kilkerran, Bart., Sir David Dalrymple of Hailes, Bart., and John Mackenzie of Delvin, etc., etc."—*Gentleman's Magazine*, 1839, p. 311.

A picture catalogued Duchess of Sutherland, when young, was sold at Christie's, April 27, 1839, Lot 70 (Jenkins, owner), for £16 16s., to Sherrard.

SUTTON, Sir Richard, M.P.

Half-length, canvas 30 × 25 in.

Richard Sutton, of Norwood Park ; born July 31, 1733 ; Under-Secretary of State from 1766 to 1772 ; and on retiring from office he was created a

baronet, September 25, 1772; married, first, Susan, daughter of P. C. Crespigny, who died in 1766; secondly, Anne, daughter of William Peere Williams, who died December 2, 1787; thirdly, Margaret, daughter of John Porter. He died January 10, 1802.

Sat in July, 1767, as Mr. Sutton, and November, 1773, as Sir R. Sutton. Paid for, May, 1774, Sir Richard Sutton, £36 15s.

ENGRAVED.

W. H. Hulland, 1865, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

The picture in 1865 belonged to Sir John Sutton, of Norwood Park, Nottingham, and afterwards to Richard Sutton, of Benham Park, Berkshire.

SYDNEY, Thomas, Lord, and COLONEL ACLAND.

The Right Hon. Thomas Townshend was the eldest son of the Hon. Thomas Townshend, by Albinia, daughter of John Selwyn. He was born February, 1733; was M.P. for Whitchurch from 1754 to 1783. In 1760 he was appointed one of the clerks of the Board of Green Cloth, which he resigned in 1762. In July, 1765, he was one of the Lords of the Treasury and joint Paymaster-General in December, 1767; Secretary of State for War, March, 1782, and for Foreign Affairs in July, 1782. He was elevated to the peerage, March 6, 1783, as Baron Sydney, and June 11, 1789, as Viscount Sydney; married, May 19, 1762, Elizabeth, daughter of Richard Powys, of Hintlesham. Died at Chiselhurst, June 13, 1800.

The picture was commenced in 1767, when Lord Sydney was Mr. Townshend, and paid for by Colonel Acland's executors in 1779. It is impossible to explain why Sir Joshua at that date describes him as Lord Sydney. The entry is placed in its proper order between 1777 and 1782, and the note as to what the payment is for is in the same coloured ink, although evidently written at a different time and with a finer pen. There is an entry lower down on the same page, dated 1791, concerning Lord Ashburton, that might have been written at the same time as the addition.

Walpole says: "The trees are very fine."

Mr. Townshend sat in October, 1767, Mr. Acland in January, 1769, and "Archers" in August, 1769. Paid for, June, 1779, Coll. Ackland, for his and Lord Sidney's picture, £300. Exhibited at the Royal Academy, 1770, No. 145. For further particulars about this picture, *see* COLONEL ACLAND, *ante*, page 7.

SYDNEY, Elizabeth, Viscountess. *See* Miss Powys, *ante*, page 769.

SYMONS, Mr.

Paid for, February 21, 1771, Mr. Symons, by draught, £140. *See* SIMMONS, *ante*, page 900.

SYMONS, Miss Ann.

Sold at Christie's, February 25, 1893, Lot 15, as Miss Ann Symons (Mainwaring, owner), for £13 2s. 6d., to Martin H. Colnaghi. *See* MISS SIMMONS, *ante*, page 900.

TALBOT, Lady Charlotte, afterwards Countess.

Whole length, canvas.

Lady Charlotte, daughter of Wills Hill, 1st Marquess of Downshire ; born March 13, 1754 ; married, May 7, 1776, John, 3rd Baron, afterwards 1st Earl Talbot ; died January 17, 1804.

In a long robe and gauze scarf ; taking a vase from a flaming tripod ; in her left hand is a chalice ; in the distance a statue of Minerva ; columns and curtain.

Sat in June, 1781, and June, 1782. Paid for, July 10, 1782, Lady Talbot, £210. Exhibited in the Royal Academy, 1782, No. 204, whole length.

Walpole calls No. 204 Lady Talbot, and No. 186 Lady G. Cavendish. The "Morning Herald," on May 2, 1782, No. 204, Lady G. Cavendish, and gives no name to No. 186, but describes No. 204 as a whole length, and No. 186 as a half length.

The compilers have reason to believe that the portrait of Lady A. Campbell, described on page 146, does not exist ; that Walpole and the critics have been confused as to the numbers, and that the following criticisms really refer to Lady Talbot :

Morning Herald, 1782 : " Lady G. Cavendish and Lady A. Campbell (? Lady Talbot) are charming portraits, but the left hand of the latter is rather defective."

St. James's Chronicle, 1782 : " No. 218. Portrait of a lady, the background remarkably rich and well painted."

It seems certain that Nos. 204 and 218 were Lady G. Cavendish and Lady Talbot.

ENGRAVED.

Valentine Green, A.R.A., 1782, $24\frac{1}{2} \times 15\frac{1}{8}$ in.

S. W. Reynolds, $6\frac{1}{8} \times 4$ in.

First State by Green sold at Christie's in the Allen Collection, 1893, for £141 15s.

The picture was formerly the property of the Earl of Shrewsbury at Ingestre Hall, and was purchased by T. Agnew and Sons, from whom it passed to a collector in America.

TALBOT, The Hon. and Rev. George, D.D.

Fifth son of the 1st Lord Talbot ; vicar of Guiting, co. Gloucester ; married January 24, 1761, Anne Bouverie, eldest daughter of Jacob, Viscount Folkestone, and sister to the Earl of Radnor ; died November 19, 1782.

Sat in November, 1760, as Mr. Talbot. Paid for before 1761, the Hon. and Rev. Mr. Talbot, £21 ; before 1763, the Hon. and Rev. Mr. Talbot, £21.

TALBOT, The Hon. Mrs.

Anne, eldest daughter of Jacob, Viscount Folkestone, and sister to the Earl of Radnor ; married, January 24, 1761, the Hon. and Rev. George Talbot, D.D.

Sat in March, 1761. Paid for before 1763, Mrs. Talbot, £21.

TANKERVILLE, Charles, 4th Earl of. *See* OSSULSTON, *ante*, page 713.

TAN-CHE-QUA—a Chinese Boy. *See* WANG-Y-TONG.

TARLETON, Colonel Bannastre.

Whole length, canvas 87 × 57 in.

Third son of John Tarleton, Mayor of Liverpool in 1764, and Jane, daughter of Bannastre Parker ; born April 24, 1754. The exploits of Tarleton and his legion are still remembered in the South. He wrote "Commentaries on the Campaign in Carolina of 1780 and 1781." He was the model of a light-horse captain ; alert of mind, of immense bodily strength and activity ; patient of fatigue, frank with his men, fearless of odds, and fertile of resource. He entered the army in 1775 by purchasing a cornetcy in the King's Dragoon Guards. During the years 1777 and 1778 he witnessed nearly the whole of the actions in the Jerseys, Maryland, and Pennsylvania. At the battle of Guildford Court House, in 1781, he lost a considerable part of his right hand. He became Major-General in 1794, Lieut.-General in 1801, and General in 1812. He was created a baronet, November 6, 1818, and G.C.B., May 20, 1820. Represented Liverpool in three parliaments, from 1790 to 1812, when he gave place to Mr. Canning. Sir Bannastre Tarleton died January 23, 1833, at Leintwardine, Shropshire, without issue, when the baronetcy became extinct.

There is a long account of him in the "Gentleman's Magazine," 1833, p. 273. He married, December 17, 1798, Susan Priscilla Bertie, natural daughter of Robert, the last Duke of Ancaster. Lady Tarleton survived him.

Whole length, leaning forward ; both hands holding the hilt of his sword ; left leg resting on a dismounted cannon, on which lies a standard ; to his right are two horses' heads, with a soldier holding the bridles.

Sat in January, 1782. Paid for July 10, 1782 ; Colonel Tarleton sent to his mother near Liverpool, £210 (previously entered, £210 to Exors.). Exhibited in the Royal Academy, 1782, No. 139.

Walpole remarks : " It exhibits a confusion of lights."

Morning Herald: "Portrait of Colonel Tarleton is a highly finished painting. The principal figure finely disposed, and the ground and sky described in a glow of colouring, admirably suited to a martial subject."

St. James's Chronicle, No. 139: "Portrait of an officer ; it is difficult to describe the sublime effect of this picture. It describes Colonel Tarleton as he is taking horse to attempt the recovery of a lost day. The figures are but few, yet they lead the mind into a train of ideas, which bring the whole engagement before it."

EXHIBITED.

British Institution, 1823, No. 23, by John Fielder.

" " 1832, No. 132, by — Whitehead.

Royal Academy, 1871, No. 160, by Wynn Ellis.

A portrait of General Tarleton was exhibited for sale in Penny's Picture Gallery, 53, Pall Mall, London, in 1825, No. 20 ; this is probably the original picture, and Penny most likely sold it to Whitehead.

Bought in, Christie's, June 21, 1834, Lot 135, whole length, £241 10s., by the owner, name not given, but probaby Whitehead, who also owned Mrs. Matthew, Lot 136, in the same sale. See MATTHEW, *ante*, page 633.

ENGRAVED.

J. R. Smith, 1782, $24\frac{5}{8} \times 15\frac{1}{2}$ in.

S. W. Reynolds (S. Cousins, R.A.), $6\frac{1}{4} \times 4$ in.

A First State, by Smith, sold at Christie's, Buccleuch Collection, 1887, for £32 11s.

The picture was bequeathed by Wynn Ellis, in his will, dated November 18, 1875, to Admiral Tarleton, C.B. (Wynn Ellis died November 20, 1875). It now belongs to Alfred H. Tarleton, at 58, Warwick Street.

"Mr. Tarleton, the colonel who writes commentaries, is to walk to-day for a wager. He is to walk five miles in an hour ; which way will you bet ?"—Storer to W. Eden, July, 1788 (Auckland Correspondence).—TOM TAYLOR, vol. ii. p. 348, note.

Extract from a despatch from General Earl Cornwallis to Lord George Germaine, April 21, 1780: "On the morning of the 10th I detached Lieut.-Col. Tarleton with the Legion cavalry and infantry, in all about 350 men, with orders to attack General Sumpter wherever he could find him. . . . Lieut.-Col. Tarleton executed this service with his usual activity and military address. . . . This action was too brilliant to need any comment of mine, and will, I have no doubt, recommend Lieut.-Col. Tarleton to His Majesty's favour."—*Gentleman's Magazine*, 1780, p. 457.

TASH, Captain.

"December 26, 1771, William Tash, wine merchant, College Hill."—*Gentleman's Magazine*, 1771, p. 47.

"July 25, 1763, wife of Thomas Tash, at Mountmaskal."—*Gentleman's Magazine*, 1763, p. 363.

Sat in March, 1758, and January, 1761.

TAVISTOCK, Francis, Marquess of.

Three-quarter length, canvas 49 × 39 in.

Eldest son of John, 4th Duke of Bedford, and brother of Caroline, Duchess of Marlborough; married, June 9, 1764, Lady Elizabeth Keppel, daughter of William, 2nd Earl of Albemarle. His lordship was killed by a fall from his horse whilst hunting, March 10, 1767.

Seated, face turned to right; left arm resting on a table; the hand raised to the face; red coat, trimmed with fur; embroidered waistcoat; on the table is a statuette of Hercules; books and papers on a chair to the left.

Sat in August, 1765, and February, 1766. Paid for, February 24, 1767, "Lord Tavistoke, to be charged to the Duke of Bedford. Steward lives near the Museum."

ENGRAVED.

J. Watson, 1767, 16 $\frac{1}{8}$ × 13 $\frac{1}{8}$ in.

S. W. Reynolds, 4 $\frac{7}{8}$ × 4 in.

The picture belongs to the Duke of Bedford, and is No. 245 in the Woburn catalogue.

TAVISTOCK, Francis, Marquess of.

Three-quarter length, canvas 50 × 40 in.

Replica of the last, with slight variations as to the buttons on the waistcoat and the folds of the curtain.

EXHIBITED.

British Institution, 1813, No. 128, by the Duke of Marlborough.

The picture belongs to the Duke of Marlborough, at Blenheim Palace.

TAVISTOCK, Francis, Marquess of.

Half length, canvas 29 × 24½ in.

Replica of a portion of the last portrait.

EXHIBITED.

Grosvenor, 1884, No. 151, by the Earl of Albemarle.

Royal Academy, 1894, No. 137, by William Agnew.

The picture was sold by the Earl of Albemarle in 1890 to T. Agnew and Sons, and from them passed to Sir William Agnew, Bart., the present owner.

TAVISTOCK, Francis, Marquess of.

Three-quarter length, canvas 49 × 39 in.

In the dress of the Dunstable Hunt ; standing figure, seen almost to the knees, with a youthful face, looking towards the right ; resting his right hand on a stick ; white coat with blue collar, and blue waistcoat trimmed with silver lace ; a black hat is under his left arm ; trees in background.

The picture belongs to the Duke of Bedford, and is No. 246 in the Woburn catalogue.

TAVISTOCK, Francis, Marquess of.

Paid for between 1766 and 1772, Lord Ossory for Lord Tavistok, £52 10s.

The compilers cannot trace this picture, which may be a replica of the seated portrait of Lord Tavistock, or perhaps the picture in the hunt dress, for which there is no payment recorded, and which may have been left by the Earl of Upper Ossory to the Duke of Bedford.

TAVISTOCK, Elizabeth, Marchioness of.

Three-quarter length, canvas 49 × 39 in.

Seated ; the face is seen completely in profile turned to her left ; her hair is powdered, and she wears an ermine-trimmed crimson pelisse over a white satin dress ; the hands are nearly joined in her lap, and her left elbow rests on some rich grass-green drapery ; a dark green curtain is suspended behind her to the right.

Sat in November, 1766, and January, 1767, as Lady Tavistock.

This picture was the only one she sat for after her marriage, and it appears to be not quite finished. Two appointments for sittings were made for March 11 and 18, but both were struck out—the sad reason being that her husband was killed on March 10, 1767.

The picture belongs to the Duke of Bedford, and is No. 249 in the Woburn catalogue. *See also* LADY ELIZABETH KEPPEL, *ante*, pages 547, 548, 549.

TAYLOR, Sir John, F.R.S.

Created a baronet September 1, 1778; married, December 17, 1778, Elizabeth Gooden, daughter and heiress of Philip Houghton, of Jamaica; died 1788, and was succeeded by his son, Sir Simon Taylor, at whose death, May 18, 1815, the title became extinct.

Sat in November, 1784. Paid for, June 4, 1784, Sir J. Taylor, Lady Taylor, Mr. Graham, £157 10s.

TAYLOR, John, afterwards Sir John Taylor.

Sat in June, 1777, as Mr. Taylor, for Dilettanti picture. Paid for, May, 1781, Sir John Taylor, for Dilettanti picture, £36 15s. *See* DILETTANTI, *ante*, page 253.

TAYLOR, Elizabeth, Lady.

Three-quarter length, canvas 50 × 40 in.

Elizabeth Gooden Houghton, daughter and heiress of Philip Houghton, of the island of Jamaica; married, December 17, 1778, John Taylor, F.R.S., created a baronet, 1778.

In a landscape; headdress of feathers; striped muslin dress; scarf over the shoulders; left hand holding up her dress.

Sat in December, 1777, as Mrs. Taylor; and November, 1781, January, 1782, and December, 1784, as Lady Taylor. Paid for, November, 1781, Lady Taylor, £52 10s.; June, 1782, Lady Taylor, £52 10s.

EXHIBITED.

British Institution, 1854, No. 135, by Mrs. Vulliamy.

At Christie's, May 23, 1856, Lot 104, as Lady Taylor, in a white dress, with feathers in her hair (engraved), bought in by the owner, Mrs. Vulliamy, for £47 5s.; February 20, 1858, Lot 105, as Lady Watson Taylor (Mrs. Vulliamy, owner), for £7 17s. 6d., to Prand; April 19, 1864, Lot 733 (J. W. Brett, owner), as Lady Taylor (engraved by Dickinson), for £74 11s., to Meyers.

ENGRAVED.

F. Bromley, 1862, $5\frac{1}{4} \times 4$ in.

The picture afterwards belonged to Messrs. Wertheimer, who sold it in 1893 to Charles Sedelmeyer, of Paris, from whom it passed to Maurice Kann, of Paris, the present owner.

TAYLOR, Elizabeth, Lady.

Three-quarter length, canvas 50 × 40 in.

Paid for, January 4, 1785, Sir J. Taylor, }
Lady Taylor, } £157 10s.
Mr. Graham, }

Sold at Phillips's in 1835 as Lady Taylor, in a white dress, for £168, probably to the Earl of Egremont.

ENGRAVED.

William Dickinson, $16 \times 12\frac{3}{4}$ in., from the original picture in the possession of Robert Graham, of Gartmore.

A First State, by Dickinson, sold at Christie's in 1890 (Palmerston Collection) for £54 12s. A proof was sold in Paris, May 27, 1898, for 3,900 francs.

The picture belongs to Lord Leconfield, and is No. 148 in the Petworth catalogue.

TAYLOR, Elizabeth, Lady.

Half length, panel 30 × 25 in.

Full face, turned three-quarters to the left; in a broad-brimmed hat and feathers; black ribbon round neck, and black silk mantle over her shoulders.

Exhibited at the Royal Academy in 1786, No. 95, as a Portrait of a lady (three-quarters). Walpole has added, "Lady Taylor."

Sold at Christie's, May 6, 1876, Lot 95 (Wynn Ellis, owner), as Lady Taylor, in a black mantle and white hat, for £157 10s., to Cox. It after-

wards belonged to Henry Graves and Co., by whom it was sold to Gladwell in 1879 for £250. Sold at Christie's, July 14, 1888, Lot 114 (W. R. Winch, owner), and described as in a hat and feathers, for £598 10s., to C. Sedelmeyer, of Paris, from whom it passed to M. C. Groult, of Paris, the present owner.

ENGRAVED.

James Scott, 1878, 5 × 4 in.

TAYLOR, Lady Watson.

Sold at Christie's, February 11, 1860, Lot 88 (W., owner), as Lady Watson Taylor, for £14 10s., to Gritten.

TAYLOR, Miss.

Half length, oval, canvas 30 × 25 in.

Daughter of the Venerable Archdeacon John Taylor, D.D., of Leicester, Chancellor of the Diocese of Salisbury, who died August 29, 1772.

Three-quarter face, to the right; in a low-cut white dress, embroidered with gold flowers; a scarf over the right shoulder; sky background.

Sat in February, 1764. Paid for after February 2, 1763, Miss Taylor, £13 2s. 6d.; and after December 29, 1763, Miss Taylor, £13 2s. 6d.

ENGRAVED.

Charles A. Tomkins, 1862, 5 $\frac{1}{8}$ × 4 $\frac{1}{8}$ in.

In 1862 the picture was in the possession of the Rev. Edward Marshall, of Sandford Manor House, Steeple Aston, Oxfordshire.

TEMPLE, Richard, 1st Earl, K.G.

Three-quarter length, canvas 50 × 40 in.

Born September 26, 1711; M.P. for Buckingham, 1734-1752; sworn of the Privy Council, and constituted Lord Privy Seal, June 30, 1757; a conspicuous statesman, and leader of a party in the beginning of the reign of George III., especially during the popularity of Wilkes; married, May 9, 1737, Anne, daughter and co-heiress of Thomas Chambars, and granddaughter of Charles, Earl of Berkeley; he succeeded to the earldom, October 6, 1752. Died September 11, 1779, without surviving issue.

Standing, three-quarter face to the left ; his left hand resting on a table, his right on his hip ; in Garter robes ; plumed cap in background.

Paid for, May 1, 1775, Lord Temple, £36 15s. ; June 6, 1776, Lord Temple, £36 15s. Exhibited at the Royal Academy, 1776, No. 237. Walpole describes it as the finest portrait he ever painted.

Put up at Christie's (Stowe sale), September 12, 1848, Lot 341, bought in for £168, by Gore Langton. It was described as Richard Grenville, Earl Temple, in the robes of the Garter (half length), a remarkably fine picture in his best style, and which would have occasioned a very active competition ; but on arriving at this point, Mr. Manson announced that this, as well as three or four other portraits, would be withdrawn for the family.

ENGRAVED.

W. Dickinson, 1778, $17\frac{1}{2} \times 14$ in.

S. W. Reynolds, 5×4 in.

The picture, which after the death of the late Duke of Buckingham belonged to his daughter, Lady Kinloss, is now the property of Earl Temple.

TEMPLE, Richard, 1st Earl, K.G.

Sat in February, 1767.

"Reynolds might have heard from that unwearied intriguer, Lord Temple, who was sitting to him in February, his ideas as to the possibility of an accommodation, before the year was out, between the Grenvilles and the Rockinghams. Lord John Cavendish, who sat a day or two after, might have proved to him the impossibility of any arrangement with Squire Gawky, as his opponents had nicknamed Temple, from his long, ungainly figure."—TOM TAYLOR, vol. i., p. 270.

This is probably an earlier (1767) portrait of him.

TEMPLE, George, 2nd Earl, afterwards 1st Marquess of Buckingham, with his Wife and Son, afterwards 2nd Marquess.

Whole length, canvas.

George Grenville, eldest son of the Right Hon. George Grenville ; born June 17, 1753 ; was M.P. for Buckingham, 1774 ; married, April 16, 1775, Mary Elizabeth, eldest daughter of Robert, Earl Nugent ; succeeded his uncle as 2nd Earl Temple, September 11, 1779 ; Lord Lieutenant of Ireland, 1782 ; Secretary of State, December, 1783 ; was created Marquess of Buckingham, November 30, 1784 ; Lord Lieutenant of Ireland again, 1787-1789 ; died February 11, 1813.

Mary Elizabeth, eldest daughter and heiress of Robert, Earl Nugent ; created Baroness Nugent in 1800 ; married, April 16, 1775, George Grenville, afterwards Earl Temple and Marquess of Buckingham ; died March 16, 1813.

Richard Grenville, born March 16, 1776 ; married, April 16, 1796, Lady Anne Elizabeth Brydges, daughter to James, 3rd and last Duke of Chandos ; became 2nd Marquess of Buckingham, February 11, 1813 ; created Marquess of Chandos and Duke of Buckingham, February 4, 1822 ; died January 17, 1839. *See COBHAM, ante, page 181.*

The Earl is standing, facing the right, holding his son by the hand ; his lady seated to the left, sketching his portrait ; black boy kneeling behind the boy.

Sat in March, 1780, March, 1781, March, 1782, and June, 1784, as Earl Temple. Sat as Lady Temple, February, 1780. The boy sat as Lord Cobham in April, 1781, and July, 1782.

Sold at Christie's, September 12, 1848, Lot 352 (Duke of Buckingham, owner), for £210, to Gore Langton.

The picture belonged to Lady Kinloss, the daughter of the last Duke of Buckingham. It was sold in 1899.

TEMPLE, Mary Elizabeth, Countess, afterwards Marchioness of Buckingham, and her Son.

Whole length, canvas.

Seated, with a portcrayon in hand, looking up, and the canvas of Mrs. Siddons as "The Tragic Muse" in the background. *See SIDDONS, ante, page 899.*

Sat as Lady Mary Grenville and Master Grenville in January, 1779. She did not become Countess Temple until September 11, 1779, when her son became Lord Cobham.

Sold at Christie's, September 12, 1848, Lot 342, as Mary, Marchioness of Buckingham, with her son, the late Duke (whole length, in a landscape), for £136 10s., to the Dean of Windsor.

Sir Francis Boileau, Bart., has a pencil sketch of this picture made by Sir Joshua for Lord Nugent in 1784.

The compilers have unfortunately failed to trace the present owner of this picture.



✓
THANET, Sackville, 8th Earl of.

Born August, 1733; succeeded to the earldom, December 4, 1753; married, August 30, 1767, Mary, daughter of Lord John Sackville, and sister to the Duke of Dorset; died April 10, 1786.

Paid for, August, 1786, Lord Tenet, bill paid in full, £261 10s.

This payment, which was probably made by the executors, was probably for the whole length of the Countess of Thanet, £157 10s., the Hon. John Tufton, £105, and the frames.

When the title became extinct on the death of the 11th Earl, on June 12, 1849, the representative of the family was the Rev. Charles Henry Barham, of Trecwn, co. Pembroke, the son of Lady Caroline Barham, sister to the last three Earls of Thanet.

✓
THANET, Mary, Countess of.

Whole length, canvas.

Mary, daughter of Lord John Sackville, second son of Lionel, 1st Duke of Dorset; married, August 30, 1767, Sackville Tufton, 8th Earl of Thanet; died September, 1778.

Profile; in a white dress, trimmed with gold; looking to the left; her right arm leaning on a pedestal, on which are some flowers; her left hand holds her robe; landscape background.

Sat in February, 1770, as Lady Tenet, and February, 1771, as Lady Thanet.

EXHIBITED.

British Institution, 1833, No. 31, by the Earl of Thanet.

The picture belongs to Lord Hothfield, at Hothfield House, Ashford.

✓
THANET, Mary, Countess of, and Son.

Sat in February, 1777, as Lady Thanet and Master Tufton.

The boy was probably the Hon. John Tufton.

The sitting of Lady Thanet may have been for some alterations to her portrait of 1771, or she may merely have accompanied her son.

✓
THANET, Children of Sackville, 8th Earl of. See TUFTON.

THOMAS, Sir Edward, Bart.

Sir Edward Thomas, of Wenvoe, Glamorganshire; M.P. for Wilts; married, 1740, Abigail, daughter of Sir Thomas Webster, widow of William Northey; died October 11, 1767.

Sat in June, 1757, as Sir Edward Thomas. Paid for, July 27, 1768, Sir Edmund Thomas, for two pictures, £52 10s.

Probably paid for by his son, Sir Edmond Thomas, Bart., who died, unmarried, in 1789.

THOMAS, Dr. Edmund.

Probably eldest son of the preceding, who inherited the baronetcy, October 11, 1767, and died in 1789.

Sat in October, 1757. The payment for two portraits very likely included this one.

THOMAS, Sir Noah, M.D.

Three-quarter length, canvas 50 × 40 in.

Sir Noah Thomas graduated at Cambridge in 1742; proceeded to the degree of M.A. in 1746, and to the degree of M.D. in 1753.

In a pale green coat, powdered wig, and scarlet doctor's gown.

The picture belongs to St. John's College, Cambridge.

THOMAS, Mr.

Sat in April, 1757, and March, 1758, as Mr. Thomas.

THOMAS, Dr. John, Bishop of Rochester.

Three-quarter length, canvas 50 × 40 in.

Was presented by Sir Lambert Blackwell to the vicarage of Bletchingley in Surrey, which he held until his election as Bishop of Rochester in 1774; Dean of the Order of the Bath; Dean of Westminster; married, first, August 13, 1742, Anne, daughter of Sir William Clayton, Bart., relict of Sir Charles Blackwell, Bart., and secondly, the widow of Sir Joseph Yates, Bart.; died August 22, 1793, aged eighty-three.

"At Bromley House in Kent, after an illness of only two days, the Right Rev. John Thomas, D.D., Bishop of Rochester, Dean of Westminster, Dean of the Order of the Bath, and a Vice-President of the Westminster Infirmary. He was for several years vicar of St. Bride's, Fleet Street, and succeeded Bishop Pearce in the deanery of Westminster, 1768,

and in the see of Rochester in 1774. . . . His remains are deposited in a vault at Bletchingley, next to those of his first wife. . . . He was ambitious of having a monument erected to his memory in Westminster Abbey, and purchased a piece of ground of the Dean and Chapter for that purpose. A monumental tablet will be erected for him, with a bust at the top, after the plan of his predecessors. A space appears to have been left for the purpose, near the centre of the west aisle. The design will, doubtless, if not magnificent, at least be of Attic elegance, as his widow possesses an excellent taste for the fine arts, and has copied some of Sir Joshua Reynolds's pictures in needlework, with such imitative skill as, at a trifling distance, to deceive the connoisseur. We do not recollect that the features of Bishop Thomas were ever modelled, and therefore suppose that a mask will either be cast from the corpse, or the likeness taken from a portrait of him which was painted by the late president."—*Gentleman's Magazine*, 1793, p. 863.

In his robes as Dean of the Order of the Bath ; wig and bands ; holding a scroll in both hands ; a view of Westminster Abbey in the background ; a curtain across the top, the tassel of which is several inches from the frame.

Sat in May, 1781, and March, 1782, as Bishop of Rochester. Paid for, May, 1782, Bishop of Rochester, £100. Exhibited in the Royal Academy, 1782, No. 125.

Walpole says : "As Dean of the Order of the Bath, well."

Catalogued at Christie's, June 23, 1838, Lot 123, as Dr. John Thomas, Lord Bishop of Rochester, in robes of the Bath, painted in 1781 (Brett, owner), but withdrawn.

ENGRAVED.

Thomas Park, 1788, $17\frac{3}{4} \times 13\frac{7}{8}$ in.

S. W. Reynolds, 5×4 in.

Joseph Baker, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

The picture was sold privately, in 1839, to Lord Francis Egerton, by John W. Brett, together with Mrs. Trecothick and Lord Clive. It was sold by the Earl of Ellesmere in 1870, and was afterwards presented, by the Trustees of the Public Picture Gallery Fund, to the City of Birmingham Art Gallery, Permanent Collection, where it now hangs.

THOMAS, Dr. John, Bishop of Rochester.

Three-quarter length, 49×39 in.

Standing, slightly to right ; three-quarter face ; holding in his hand a scroll tied with ribbon ; he is in wig and robes, and wears the badge as Dean of the Bath ; architectural and curtain background, the tassel close to the frame.

EXHIBITED.

Royal Academy, 1893, No. 34, by Mrs. Frank Terrell.

Bought in at Christie's, June 23, 1857, Lot 133, Bishop of Rochester in his robes, half length (Colnaghi, owner), not marked ; January 30, 1858, Lot 144 (Colnaghi, owner), £8, to Smith.

The picture was purchased at Foster's, January 22, 1896, by Martin H. Colnaghi, by whom it was sold to Charles Sedelmeyer, of Paris, from whom it passed to the Marquis de Ganay, at Paris, the present owner.

THOMOND, Mary, Marchioness of. *See* MORRIS, *ante*, page 673, and PALMER, *ante*, page 722.

THOMOND, Mary, Marchioness of.

Sold at Christie's, June 23, 1865, Lot 113 (Bryant, owner), as Marchioness of Thomond, for £28 7s., to Norton; July 4, 1874, Lot 82, Miss Emily Palmer (R. N. Howard, owner), as Marchioness of Thomond, £99 15s., to Brooks; February 4, 1882, Lot 232 (C. and E. Ironside), Marchioness of Thomond, in a black satin dress, for £50 8s., to Henley. *See* MISS MARY PALMER, *ante*, page 723.

THOMPSON, Mr.

Sat as Mr. Thompson, June, 1765.

THOMPSON, Andrew.

Sat in August, 1786, as Mr. Thompson, July, 1787, as Mr. Thomson, and June, 1789, as Mr. Thompson. Paid for after February 28, 1790, Andrew Thomson, Esq., £52 10s.; frame paid, £4 14s. 6d.

THOMPSON, Richard.

Sat in June, 1777, as Mr. R. Thompson. *See* DILETTANTI, *ante*, page 253.

THOMPSON, Miss.

Memo., 1775: "Miss Thompson. First olio e poi colori con cera senza olio."

THOMSON, Mrs.

Paid for, February 2, 1763, Mrs. Thomson, £10 10s.; February 21, 1763, Mrs. Thomson, £10 10s.

THORNHILL, Mrs.

Sat in May, 1760.

THORNHILL, Mrs.

Sat in February, 1788.

THORNICROFT, Miss.

Sat in April, 1758.

THOROLD, Sir John, 8th Bart.

Half length, canvas 30 × 24½ in.

Of Syston Park, Grantham, Lincolnshire ; married Elizabeth, daughter of Samuel Ayton, of West Harrington, co. Durham ; died June 6, 1775.

Sat in May, 1757, as Sir J. Thorold.

EXHIBITED.

Royal Academy, 1875, No. 82, by the Rev. Canon Thorold.

THOROLD, Elizabeth, Lady.

Elizabeth, daughter and co-heiress of Samuel Ayton, of West Harrington co. Durham ; married Sir John Thorold, Bart. ; died 1778.

Sat in May, 1757, as Lady Thorold, and April, 1759, as Lady Thorold.

Memo. : " Sir John Thorold, Lady Thorold, and Mr. Thorold, to be sent to the Castle at Wood Street, by the Stamford carrier, directed to Grantham, to be left till called for."

THOROLD, William.

Son of Sir John Thorold, 7th Bart., who died in 1748 ; was brother of Sir John Thorold, 8th Bart.

Sat in April, 1757, as Mr. Thorold.

THOROLD, Mrs.

Probably the wife of William Thorold, the brother of Sir John Thorold, Bart.

Sat in April, 1757, as Mrs. Thorold.

✓
THOROLD, Miss Elizabeth.

Only daughter of Sir John Thorold, Bart., who died in 1748, and sister of Sir John and William Thorold.

Sat in April, 1757, as Miss Thorold.

✓
THOROLD, John, afterwards Sir John Thorold, 9th Bart.

Born 1734; M.P. for Lincolnshire; married, March 18, 1771, Jane, only daughter and heiress of Millington Hayford, of Oxton Hall, co. Nottingham; died February 25, 1815.

Sat in March, 1759, as Mr. and Miss Thorold. Paid for before 1761, Mr. Thorold, £7 17s. 6d.

Memo., June, 1759: "Mr. Thorold and Miss Thorold's pictures to be sent by the Louth waggon, at the Red Lion, Aldersgate Street, directed Mr. Trollope at Billingborough, Lincolnshire."

Mr. Trollope probably married Miss Isabella Thorold after 1759.

✓
THOROLD, Miss.

Isabella, eldest daughter of Sir John Thorold, 8th Bart.; married Thomas Middleton Trollope, eldest son of Sir John Trollope, 4th Bart., and mother of the 5th and 6th baronets.

Sat in March, 1759, as Mr. and Miss Thorold. Paid for before 1761, Miss Thorold, £7 17s. 6d.

✓
THOROTON, Robert.

Mary, the daughter of Thomas Thoroton, married, April 3, 1778, Charles Manners Sutton, Archbishop of Canterbury, who was first cousin to Charles, 4th Duke of Rutland.

"A near connexion of the Duke of Rutland, and his confidential agent, noted for his frank, warm-hearted character and reckless daring. He once rode his hunter up the steep terraces of Belvoir to the castle walls. He accompanied the Duke to Ireland, and figures in Sir Jonah Barrington's memoirs. He committed suicide after the Duke's death."—TOM TAYLOR, vol. ii., p. 326.

With a broad high collar.

Sat in February, 1781, as Mr. Thoroughton. Paid for, June, 1781, Duke of Rutland, for Mr. Thoroughton, £52 10s. Exhibited in the Royal Academy, 1781, No. 21, as a portrait of a gentleman. Walpole adds: "Painted for the Duke of Rutland." See GRANBY, *ante*, page 387.

This picture is not included in the list made by the Duke of Rutland (*see ante*, page 387), neither is it included amongst the nineteen pictures by Reynolds burnt at Belvoir Castle (*see ante*, page 852); it was therefore probably given to him by the Duke.

THRALE, Henry.

Half length, canvas 29 × 24½ in.

It appears that the name of Thrale was of some consideration in the town of St. Albans; in the abbey church there is, or was, a handsome monument to the memory of Mr. John Thrale, late of London, who died in 1764. Halsey, a successful brewer at the south side of London Bridge, M.P. for the Borough of Southwark in 1711, and returned again in 1722, retaining his seat up to his death, took his nephew, Ralph Thrale, into his employment, and he eventually purchased the brewery, and amassed a large fortune. He had a son, Henry, and three daughters, to whom he gave the best education. Ralph Thrale died in 1758. Henry was educated at Oxford, where his father encouraged and aided him to associate with young men of the first rank; so that before he attained manhood he became familiar with Stowe and other great houses. Born in 1728, he succeeded his father at the age of thirty, inheriting the brewery, a house in the Borough, and a villa standing in a large paddock near the village of Streatham. He married, October 11, 1763, Hester Lynch Salusbury, and his wealth enabled him to live in great style. His education at Oxford made him a man of culture, and gave him the habits of a gentleman. He formed a literary coterie at Streatham, in which Johnson—whose acquaintance he made in 1765—Baretti, and Arthur Murphy, actor and dramatist, were the principal figures.

In the course of his business he fell into the hands of a projector named Jackson, who obtained large sums from him for an improved system of economizing malt and hops in the process of brewing, which turned out a signal failure. The brewery, however, held its own, and after Thrale's death was sold for £135,000 to David Barclay, then the head of the banking firm of Barclay and Co., who placed at the head of the brewhouse his nephew from America, Robert Barclay, and Perkins, who had been Thrale's manager, and thus became the founder of the world-renowned house of Barclay, Perkins and Co.

Mr. Thrale died of apoplexy, on the morning of Wednesday, the 4th of April, 1781. He was tall, well-proportioned, and stately, with an agreeable countenance. He loved money; nevertheless, he gave generously and spent fashionably; his conversation was refined, and it was exceedingly comfortable to live with him. Johnson had a very great degree of kindness and esteem

for him, and said if he would talk more his manner would be very completely that of a perfect gentleman.

Sir Joshua Reynolds was intimate with the Thrales for many years, and had lived in a constant interchange of hospitality with them. The Streatham Gallery of Portraits was the thread upon which hung a long series of pleasant visits and kindly associations, and he must have been—after Johnson—one of those who most felt the gap left by the death of Thrale.

Sat in September, 1777. 1775 pocket-book missing. Paid before 1781, Mr. Thrale, in part, £200. Mr. Thrale, ditto, £200. February 10, 1781, ditto, the remaining payment, £83 5s.; probably for the portraits of celebrated characters in the Streatham Gallery, sold in 1816.

Full face; in a claret-coloured velvet suit and grey wig.

ENGRAVED.

E. Scriven.

The picture was not sold at Streatham in 1816, but was bequeathed by Mrs. Thrale to her daughter Susan, and from her must have passed to her sister, Hester Maria ("Queenie"), who married in 1808 the Hon. George Keith Elphinstone, who was created Lord Keith in 1814; she died, March 30, 1857, when she bequeathed it to her only child, Georgiana, who married in 1831 the Hon. Augustus Villiers, and secondly, in 1870, Lord William Godolphin Osborne, who added Elphinstone to his name. She succeeded to Tullyallan, in Forfarshire, N.B., on the death of Madame de Flahault, only daughter of Lord Keith by his first marriage, and at her death in September, 1892, it passed with Tullyallan to the Dowager Marchioness of Lansdowne, and so to the Marquess of Lansdowne, the present owner. It is No. 37 in the Lansdowne catalogue.

"In a letter of requests of the late Mrs. Piozzi, dated Weston-super-Mare, Monday, October 18, 1819, she leaves Mr. Thrale's portrait to her daughter, who still bears his name (*i.e.*, to her younger daughter, Miss Susan Thrale)."—*Mrs. Piozzi*, vol. i., p. 219.

THRALE, Mrs., afterwards Mrs. Piozzi.

Hester Lynch Salusbury, born January 27, 1741; married, first, 1763, Henry Thrale; and, secondly, July, 1784, Signor Piozzi; died May 2, 1821.

"May 2, 1821, at Clifton, aged eighty-two, Mrs. Piozzi. The lady long held a high station in the literary and fashionable circles, of which she was a distinguished ornament. An author herself, and the admirer of learned men, her friendship to Dr. Johnson was alike honourable to both. An independent fortune, a mind richly stored, a lively wit, and pleasing manners, rendered her a most desirable friend and companion. Her fine flow of spirits did not forsake her until the last. She was the daughter of John Salusbury, of Bodvel, in Caernarvonshire, where she was born in 1739. Early in life she was distinguished

in the fashionable world as the beautiful Miss Salusbury. In 1763 she married Henry Thrale, an eminent brewer in Southwark, and M.P. for that borough. This excellent man, in the year following his marriage, was introduced, by Mr. Murphy, to the acquaintance of Dr. Samuel Johnson. The intimacy of that celebrated character with this family increased, and he soon became an almost constant inmate of their country residence at Streatham. The conduct of Mr. Thrale was indeed truly praiseworthy. His family contributed, for fifteen years, to the prolongation and comfort of a most valuable life. . . . Upon the death of Mr. Thrale, in 1781, his widow, finding it (as she asserted) extremely perplexing and difficult to live in the same house with the Doctor, took advantage of a lost lawsuit to plead inability of purse for remaining longer in London or its vicinity, and retired to Bath, where she knew he would not follow her. She continued, however, to correspond with Dr. Johnson, till near the time (July, 1784) of her marriage to her second husband, Signior Piozzi, a native of Florence, and a music master of the city of Bath; when a very warm expostulation, on the part of the Doctor, against this step, dissolved their friendship. Soon after her union with Mr. Piozzi, she travelled with him to the place of his birth. . . . The first regular exploit of Mrs. Piozzi in authorship was made in the year 1786, when she produced ‘Anecdotes of Dr. Johnson,’ etc., etc., etc.”—*Gentleman’s Magazine*, 1821, p. 471.

Bought in at Christie’s, May 27, 1843, Lot 112 (Amateur, owner), as Mrs. Thrale, for £3; May 2, 1850, No. 60, described, seated, holding a miniature, her arms resting on a turban (S. Barten, owner), for £8 8s.; sold, April 9, 1864, No. 704, Mrs. Piozzi (J. W. Brett, owner), £110 5s., to Roberts.

ENGRAVED.

R. Graves, A.R.A., 1829, 2 $\frac{7}{8}$ × 2 in., as Mrs. Piozzi.

Mr. Lionel Cust writes to Mr. Cronin: “Perhaps the most likely to be unknown to you is the head of a lady, said to be Mrs. Thrale, now in the Bowes Museum, at Barnard Castle, which has been engraved.”

This portrait, which bears no resemblance to Mrs. Thrale, is described under “Unknown Portraits.”

THRALE, Mrs., and her daughter Hester (Queenie).

Whole length, canvas 54 × 57 in.

Two figures, in a landscape; to the left, Mrs. Thrale, seated on a stone bench; her head resting on her left hand; the right hand rests on the arm of her daughter Queenie, who kneels beside her.

EXHIBITED.

Suffolk Street, 1833, No. 113, by S. Boddington.

Royal Academy, 1871, “Mrs. Thrale and her
daughter Queenie,”

Grosvenor, 1884, No. 127,

„ 1888, No. 163,

} by Lady Ashburton.

Withdrawn from the Streatham sale, May, 1816, Lot 58, as Mrs. Thrale and daughter, and afterwards sold privately to S. Boddington for £81 18s. Sold at Christie's, June 8, 1866, Lot 311 (S. Boddington, owner), for £1,375 10s., to Lady Ashburton.

ENGRAVED.

E. Finden, 1835, vignette of Mrs. Thrale only, 4 × 3 in., from the picture in the possession of Samuel Boddington.

The picture belongs to Louisa, Lady Ashburton.

"True, in my portrait above all, there is really no resemblance, and the character is less like my father's daughter than Pharaoh's."—*Mrs. Piozzi*, vol. ii., p. 12.

"As the year (1781) opened, Sir Joshua was the Thrales' guest at Streatham, whither the pictures he had painted for the library were all transferred except Mrs. Thrale's own portrait, which her 'master' did not like."—TOM TAYLOR, vol. ii., p. 313.

"Mrs. Thrale and her eldest daughter were in one piece, over the fireplace of the library, at full length. The rest of the pictures were all three-quarters. Mr. Thrale is over the door leading to his study" (Madame d'Arblay's description of the Streatham portraits).—*Life of Mrs. Piozzi*, vol. ii., p. 9.

THRALE, Mrs.

Oval; in a white dress.

Sold at Christie's, June 20, 1874, Lot 105 (Angerstein, owner), for £31 10s., to White.

THRALE, Miss Hester (Queenie).

Half length, canvas 30 × 25 in.

Eldest daughter of Henry Thrale, of Streatham, called "Queenie" by Dr. Johnson; married, 1808, as his second wife, Lord Keith of Tullyallan and Banheath, co. Dumbarton.

Seated on the ground, looking up towards the left.

This picture is nearly identical with the portrait of her with her mother, but which was painted first it is difficult to say. It was not included in the sale at Streatham in 1816, but passed with the portrait of her father to Lady Keith, and from her, in a similar manner, to the Marquess of Lansdowne, the present owner.

She was also painted by Zoffany, and engraved by J. Marchi, whole length, in an oval, as a young child sitting on a pillow, with both arms round the neck of a large dog.

THURLOW, Edward, Lord.

Three-quarter length, canvas 55 × 43 in.

Edward, eldest son of the Rev. Thomas Thurlow, of Little Ashfield, Suffolk; born 1735; educated at Canterbury Grammar School and Caius College, Cambridge; called to the Bar, 1754; King's Counsel, November, 1761; M.P. for Tamworth, 1768 and 1774; Solicitor-General, March, 1770; Attorney-General, June 23, 1771; Lord Chancellor and Baron Thurlow, June 3, 1778. He resigned in April, 1783; was reappointed, June, 1792; died September 12, 1806.

Seated, to right; in robes as Lord Chancellor, with insignia of office on a table to the right.

Sat in October, 1781. Paid for, May, 1782, the Lord Chancellor, £105. Exhibited in the Royal Academy, 1782, No. 158.

Morning Herald, 1782: "Among the three-quarters the Lord Chancellor holds the first place; he seems to breathe, to speak, and we almost pause to hearken to him."

St. James's Chronicle: "No. 158. It would be difficult, for any artist, to miss the figure and features of Lord Thurlow, but Sir Joshua has delineated his character."

"His Lordship was never married, but has left issue three daughters; to two of whom he has bequeathed £70,000 each. To the third (Mrs. Brown), who married against his consent, but who left her husband to attend him in his last illness, he has bequeathed only £50 a month, and that on the express condition that she never returns to her husband. He has also left to Mrs. Hervey an annuity of £1,000. Lord Eldon, one of the executors, has, it is said, refused to act."—*Gentleman's Magazine*, 1806, p. 975.

"Romney was now established in London, and for a time divided the favour of the town world with Reynolds. 'There were two factions: the Reynolds faction and the Romney faction. I was of the Romney faction.' Reynolds painted a half length of Thurlow, one of his very finest pictures, and Romney painted a whole length of him, and made him the handsomer man. He left out 'Thurlow's black scowl,' but he missed what Reynolds alone could express—that extraordinary sapience which made Charles Fox say 'No man could be as wise as Lord Thurlow looked.'"—TOM TAYLOR, vol. ii., p. 132.

EXHIBITED.

British Institution, 1813, No. 86 (third catalogue),	} by the Marquess of Bath.
National Portrait Exhibition, 1867, No. 637,	
Royal Academy, 1876, No. 142,	
Grosvenor, 1884, No. 64,	

ENGRAVED.

F. Bartolozzi, 1782, 17 × 13 $\frac{3}{8}$ in.

L. Schiavonetti, 1796, 6 $\frac{1}{2}$ × 5 in.

S. W. Reynolds, 4 $\frac{7}{8}$ × 3 $\frac{7}{8}$ in.

THYNNE, The Hon. Louisa.

Lady Louisa Thynne, daughter of Thomas, Viscount Weymouth, created Marquess of Bath, August 18, 1789; born March, 1760; married, November 18, 1781, Heneage, 4th Earl of Aylesford. She became a widow, October 20, 1812, and died December 20, 1832.

Sat in October, 1781, as Miss Thynne, and February, 1782, as Lady Aylesford.

"December 3, 1781. The Earl of Aylesford to the Hon. Miss Louisa Thynne, eldest daughter of Lord Viscount Weymouth."—*Gentleman's Magazine*, 1781, p. 593.

See COUNTESS OF AYLESFORD, *ante*, page 40.

TIN-CHE-QUE, a Chinese Boy. See WANG-Y-TONG.

TITCHFIELD, William Henry, Marquess of, afterwards 4th Duke of Portland.

Whole length, canvas 56 $\frac{1}{4}$ × 45 $\frac{1}{4}$ in.

William Henry Cavendish Scott Bentinck, eldest son of William Henry, 3rd Duke; born June 24, 1768; educated at Westminster School and at Christchurch College, Oxford. In 1790 M.P. for Petersfield, afterwards for Buckingham. When Marquess of Titchfield he married, August 4, 1795, Henrietta, eldest daughter and co-heiress of Major-General John Scott, of Balcomie, co. Fife, through which came the surname and arms of Scott. Lord Lieutenant of the county of Middlesex from 1795 to 1842. In 1807 he was one of the Lords of the Treasury, an office he resigned same year; succeeded to the dukedom in 1809. In 1827 he was Lord Privy Seal, and Lord President of the Council in the brief administration of Lord Goderich, and also a Family Trustee of the British Museum. Died at Welbeck Abbey, March 27, 1854.

Standing, to the right; in a Vandyke suit, warm red doublet, cloak and knee breeches; brown shoes, with red rosette; frilled collar; point lace cuffs and white stockings; a walking-stick in right hand; left arm folded across chest; long brown hair, cut straight over the forehead; landscape background with dark foliage; sky to right.

The payment for this picture was probably on the missing page in the second ledger, under P.

EXHIBITED.

British Institution, 1856, No. 148,
Grosvenor, 1884, No. 172, as Marquess of } by the Duke of Portland.
Titchfield.

ENGRAVED.

J. Jehner, 1777, $17\frac{7}{8} \times 13\frac{3}{4}$ in.

C. A. Tomkins, $5\frac{7}{8} \times 4\frac{1}{2}$ in.

W. Walker, $19\frac{3}{4} \times 15\frac{3}{8}$ in.

A First State by Jehner sold at Christie's, Buccleuch Collection, in 1887, for £14 14s.

The picture belongs to the Duke of Portland, and is No. 540 in the Welbeck catalogue, and hangs in Grosvenor Square.

There is a small copy, 12×10 in., No. 240 in the Welbeck catalogue, belonging to the Duke of Portland.

TOLCHER, Mr.

Half length.

Old Mr. Tolcher was an early friend of Reynolds, and an Alderman of Plymouth.

Dark coat, partly buttoned up; white cravat; left arm extended; a smile on his face.

ENGRAVED.

T. Lupton, $11 \times 9\frac{1}{8}$ in. (unfinished).

Mr. Tolcher befriended James Northcote, and was instrumental in introducing him to Reynolds.

TOLLEMACHE, Hon. William.

Paid for, February 10, 1787, Hon. William Tollemache, for two fancy pictures, £147.

TOLLEMACHE, Lady Bridget.

Sketch.

Eldest daughter of Robert Henley, 1st Earl of Northington; married, first, Robert, only son of Lord Bingley, and, secondly, the Hon. John Tollemache.

Sketch, sold at Christie's, May 26, 1821, Lot 28*, Thomond Collection, as Lady Bridget Tollemache, for £3 13s. 6d., to Danby.

TOLLEMACHE, Mrs., afterwards Anna, Countess of Dysart.

Whole length, canvas.

Anna, daughter of David Lewis, of Malvern Hill; born 1746; married, February 4, 1773, the Hon. Wilbraham Tollemache, afterwards 5th Earl of Dysart, February 22, 1799. Died, September 14, 1804.

As "Miranda," with Caliban at her feet; the shipwreck in the distance; the head of Prospero seen through the trees.

Sat in May, 1773, as Mrs. Tollemache. Paid for, June 9, 1774, Mrs. Tollemache, £157 10s. Exhibited in the Royal Academy, 1774, No. 217, as "Miranda."

A critic, 1774, says: "No. 217. Portrait of a Lady in the character of Miranda in 'The Tempest,' a whole length of Mrs. Talmache. We think Sir Joshua has attended rather too minutely to the natural simplicity of Shakespeare's Miranda to do justice to the lady before us."

Public Advertiser, April 28, 1774: "No. 217. Is rich in colouring, easy and elegant, though not very expressive."

EXHIBITED.

British Institution, 1817, No. 70, by the Earl of Dysart.

" " 1841, No. 78, } by J. Tollemache.
Art Treasures, Manchester, 1857, No. 44, }

ENGRAVED.

J. Jones, 1785, $23\frac{1}{4} \times 14\frac{7}{8}$ in.

S. W. Reynolds, $6\frac{1}{4} \times 4$ in.

First State, by Jones, sold at Christie's, Barlow Collection, 1894, for £57 15s.

The picture was sold by Lord Tollemache, from Peckforton Castle, to Messrs. T. Agnew and Sons, from whom it passed to Lord Iveagh, the present owner.

A picture was sold at Robinson and Fisher's, October 25, 1895, Lot 105, Hon. Mrs. Tollemache, as "Miranda" (Rev. A. Wodehouse, owner), for £189.

TOMKINS, Thomas.

Half length, canvas 30 × 25 in.

Celebrated as a penman; born 1743; wrote the diplomas of honorary freedom presented by the City of London to distinguished persons during forty years (duplicates at Guildhall), and the address to royalty presented by the Royal Academy to George III. on his recovery in 1789; wrote "Rays of Genius;" died, 1816.

Looking to right, seated at a writing-table ; paper in left hand ; curtain background.

Sat in May, 1789. Paid for, February 28, 1790, Mr. Tomkins the writing-master, £50. Exhibited at the Royal Academy, 1790, No. 35.

London Chronicle, 1790 : "No. 35 is we understand to be Mr. Tomkins, the writing-master."

St. James's Chronicle, April 28, No. 35 : "Portrait of Mr. Tomkins, celebrated for penmanship, a strong resemblance of a man of merit in an art of some utility, perhaps more useful than modern oratory. The head is rich and firmly painted in Sir Joshua's best manner."

EXHIBITED.

British Institution, 1813, No. 85, by Thomas Tomkins.

National Portrait Exhibition, 1867, No. 476,	} by the Corporation of London.
Grosvenor, 1884, No. 114,	
Guelph, 1891, No. 91,	

ENGRAVED.

C. Turner, A.R.A., 1805, 12 × 10 in.

James Scott, 1878, $5\frac{1}{8} \times 4\frac{1}{4}$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

Thomas Tomkins died September 5, 1816, aged seventy-three.

Extract from will : "I give and bequeath to Richard Clark, Esq., Chamberlain of the City of London for the time being, and to all succeeding chamberlains of this city, my portrait painted by Sir Joshua Reynolds, P.R.A., being the last picture from the pencil of that celebrated master, with a request that it may be placed in the chamberlain's parlour with the Duplicates of the Honorary Freedoms and Thanks presented by the Lord Mayor, Aldermen, and Common Council, to the distinguished Heroes, Statesmen, and other eminent characters who have so ably and successfully exerted themselves to secure our invaluable Constitution from the ambitious designs of our envious and powerful enemies."

"The portrait was presented to the worthy Chamberlain on October 1. A more appropriate situation for the portrait could not have been selected, surrounded as it is by the elaborate productions of his pen which adorn that room. Such a collection of ornamental penmanship—so extensive, so beautifully designed, so ingeniously varied—it may surely without arrogance be asserted, cannot be surpassed, and these memorials of public virtue will effectually preserve the fame of the writer by transmitting to posterity some of the most exquisite efforts of skill in caligraphic art."—*Gentleman's Magazine*, 1816, p. 292.

TOMS, Miss.

Sat in June, 1769. Tom Taylor says she was a model.

TONING, Captain. See TORRYN.

TORRYN, Captain.

Sat in August, 1758, as Captain Torryn. Paid for before 1761, Captain Toning, £18; before 1763, Captain Toning, £19 9s.

Sold at Christie's, May 7, 1898, Lot 65, described as Portrait of Captain Toning, R.N., in blue coat and white waistcoat, holding his sword (50 × 40 in.), signed and dated 1758, for £504, to Asher Wertheimer.

Memo.: "August, 1769. Captain Torryn's picture by Kingston Carrier in Oxford Street, that calls at 'The Green Man and Still,' Oxford Road, to be directed to him at Radnage, High Wycombe, Bucks."

TOWNSHEND, Colonel George, afterwards 1st Marquess.

Half length, canvas.

Eldest son of Charles, 3rd Viscount; born February 28, 1724; M.P. for co. Norfolk, 1747; served under George II. at Dettingen, at Fontenoy, and Culloden; was present at the siege of Quebec, which surrendered to him as commander-in-chief after Wolfe's death, 1750; married, first, Lady Charlotte Compton, daughter of James, Earl of Northampton, and Elizabeth, Baroness de Ferrers, who died September 14, 1770; secondly, May 19, 1773, Anne, daughter of Sir William Montgomery, Bart., M.P.; succeeded as 4th Viscount, May 12, 1764; Lord Lieutenant of Ireland, 1767; created Marquess, October 27, 1787; Field-Marshal, July 30, 1796; Colonel, 2nd Regiment of Dragoon Guards; Governor of Jersey; Lord Lieutenant; Vice-Admiral; Custos Rotulorum of Norfolk; High Steward of Tamworth, Yarmouth, and Norfolk; LL.D.; died 1807.

Full face, with dark hair; in red coat over a cuirass; black neckcloth and white collar; both hands holding waistbelt.

Sat in February, 1759, as Col. Townshend. Paid for before 1763, Mr. Townsend for Coll. Townsend's copy, £21, not carried into paid column.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 1820, $5\frac{5}{8} \times 4\frac{1}{8}$ in.

The picture belongs to the Marquess Townshend at Raynham Hall, Norfolk.

TOWNSHEND, George, 4th Viscount, afterwards 1st Marquess.

Sat in February, 1760, as General Townson, and April, 1761, as General Townshend.

Bought in at Christie's, February 16, 1861, Lot 83 (W., owner), and described as General Townshend, in a red coat and buff waistcoat, standing near a column, for £21.



TOWNSHEND, George, 4th Viscount, afterwards 1st Marquess.

Half length, canvas 35 × 27 in.

In armour; face turned to left; holds a baton as commander-in-chief in his right hand; red sash over the left shoulder; painted 1779 (Grosvenor catalogue).

Sat in August, 1767, as Lord Townshend.

EXHIBITED.

Grosvenor, 1884, No. 61, by Beauchamp Gwatkin.

ENGRAVED.

R. Josey, 1866, $5\frac{1}{8} \times 4$ in.

The picture was bought at the Marchioness of Thomond's sale for Mr. Gwatkin, and now belongs to R. G. Gwatkin at the Manor House, Potterne, Devizes.

TOWNSHEND, George, 4th Viscount, afterwards 1st Marquess.

Half length, canvas 35 × 27 in.

Replica of the last.

Paid for before 1767, Lord Townshend's picture, $37\frac{1}{2}$ guineas, not carried out into paid column.

The picture belonged in 1865 to the Earl of Enniskillen.

TOWNSHEND, George, 4th Viscount, afterwards 1st Marquess.

Whole length, canvas 93 × 58 in.

Standing; armour; horsemen in background to right.

Sat in May, 1779, as Lord Townshend. Before 1776, Lord Townsend's Bill of £944 15s. sent to Mr. Woodbine, paid February 23, 1776.

EXHIBITED.

British Institution, 1862, No. 155,	} by the Marquess Townshend.
National Portrait Exhibition, 1867, No. 412,	
Dublin, 1872, No. 146,	
Royal Academy, 1890, No. 120,	

ENGRAVED.

C. Turner, A.R.A., 1807, $24\frac{3}{8} \times 14\frac{7}{8}$ in.

Charles A. Tomkins, 1862, $7\frac{1}{2} \times 4\frac{1}{2}$ in.

Memo., 1767: "Lord Townshend. Prima con maglyp, poi olio, poi maglyp, senza olio, lacca poi verniciato con vermillion."

TOWNSHEND, George, 4th Viscount, afterwards 1st Marquess.

Whole length, canvas 93 × 57 in.

EXHIBITED.

British Institution, 1813, No. 96 (third catalogue), by the Marchioness of Thomond.

This picture may be identical with the previous one, and have been sold privately to the family, although the payment of £944 should have included this picture.

TOWNSHEND, George, 2nd Marquess.

Whole length, canvas 93 × 57 in.

A critic in 1775 says: "No. 231, Lord Ferrers, whole length, is very finely and characteristically executed."

EXHIBITED.

British Institution, 1862, No. 152, as George, Earl of Leicester, Royal Academy, 1885, No. 201, as George, Earl of Leicester,	}	by the Marquess Townshend.
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See FERRERS, *ante*, page 301.

The picture belongs to the Marquess Townshend at Raynham, Norfolk.

TOWNSHEND, Charlotte, Viscountess.

Lady Charlotte Compton, only surviving child of James, Earl of Northampton; married (first wife), 1751, George, 4th Viscount and 1st Marquess, the latter title to which he was advanced in 1787. Lady Townshend was Baroness Ferrers in her own right; she was succeeded in the title by her son, who afterwards became Earl of Leicester and Marquess Townshend. Died, September 14, 1770.

Sat in June, 1758.

"Referring to the Gunnings. These reigning beauties had a rival in Lady Caroline Petersham, who, *with Viscountess Townshend* and the Duchess of Devonshire, kept the town in talk."—TOM TAYLOR, vol. i., p. 94.

TOWNSHEND, Anne, Viscountess, afterwards Marchioness.

Whole length, canvas.

Anne, daughter and co-heiress of Sir W. Montgomery, Bart., M.P., of Magbie Hall, co. Peebles; married, as his second wife, May 19, 1773, George, 4th Viscount Townshend, created Marquess Townshend, 1787.

Full face ; standing ; right arm resting on her ermine cloak, placed on a pedestal, on which is a bas-relief of the Judgment of Paris ; left hand holding her robe.

Sat in June, 1773, and June, 1779.

ENGRAVED.

Val. Green, 1790, $23\frac{1}{8} \times 15\frac{1}{4}$ in.

A First State was sold at Christie's, Barlow Collection, 1894, for £107 2s.

V
TOWNSHEND, Anne, Viscountess, afterwards Marchioness.

Whole length.

Replica.

ENGRAVED.

Charles A. Tomkins, 1879, $23\frac{1}{2} \times 14\frac{1}{2}$ in. 1879

The picture was purchased in Scarborough by Henry Graves and Co. in 1877, and sold by them to R. Townley Parker, Esq., of Cuerdon Hall, Preston.

V
TOWNSHEND, Anne, Viscountess, with the HON. MRS. BERESFORD and the HON. MRS. GARDINER.

Whole length, canvas 114 x 92 in., oblong.

Anne, Viscountess Townshend. See TOWNSHEND.

The Hon. Mrs. Beresford. Barbara, second daughter of Sir William Montgomery, Bart., of Magbie Hall ; married, June 4, 1774, as his second wife, the Right Hon. John Beresford. Died December, 1788.

Elizabeth, eldest daughter of Sir W. Montgomery ; married, July 3, 1773, the Hon. Luke Gardiner, who was created Lord Mountjoy in 1789, and Viscount Mountjoy in 1795 ; she died November 7, 1783.

"Her theatrical talents were very great, and she acted Lady Macbeth and other high-class characters to most critical audiences with the greatest applause."—J. CHALONER SMITH, p. 1553.

"The Irish Graces" adorning a Term of Hymen. Mrs. Beresford kneeling on the left, taking flowers from a basket ; Mrs. Gardiner in the centre ; Lady Townshend holding up the wreath of flowers with both hands ; urn, altar, and statue of Hymen to right ; trees and landscape.

The following letter from Sir Joshua to Mr. Gardiner refers to this picture :

"SIR,

"I intended long ago to have returned thanks for the agreeable employment in which you have engaged me, and likewise for the very obliging manner in which this favor was conferred ; but immediately after the heads were finished I was enticed away to Portsmouth, and from thence to Oxford, from whence I am but just returned, so that this is the first quiet minute I have had for this month past. Though it has been a little delayed by these holidays, it will not, upon the whole, fare the worse for it, as I am returned with a very keen appetite for the work. This picture is the great object of my mind at present. You have already been informed, I have no doubt, of the subject we have chosen—Adorning a Term of Hymen with festoons of flowers. This affords sufficient employment for the figures, and gives an opportunity of introducing a variety of graceful historical attitudes. I have every inducement to exert myself on this occasion, both from the confidence you have placed in me and from the subjects you have presented to me, which are such as I am never likely to meet with again as long as I live, and I flatter myself that, however inferior the picture may be to what I wish it, or what it ought, it will be the best picture I ever painted."—TOM TAYLOR, vol. ii., pp. 28, 29.

"Monday, March 1st, 1773. At 11 o'clock arrives an Irish gentleman, the Right Hon. Luke Gardiner, now in London for his marriage with Miss Elizabeth Montgomery, one of the three beautiful daughters of Sir William Montgomery, of whom another is engaged to Viscount Townshend (lately succeeded in the Lord Lieutenancy of Ireland by Lord Harcourt) and the third to the Hon. John Beresford. All three marriages come off this year or next at the latest."—TOM TAYLOR, vol. ii., p. 5.

Paid for before 1776, Mr. Gardener for His Lady and Sisters, £472 10s. Exhibited in the Royal Academy, 1774, No. 216, as Three Ladies adorning a Term of Hymen, whole length.

A critic, 1774, says : "No. 216, Three ladies adorning a Term of Hymen. The whole-length portraits of the Irish Graces, Mrs. Gardiner, Lady Viscountess Townshend, and Miss Montgomery compose this admirable piece. The design is so happy as to display the several charms of these rival beauties to every possible advantage."

Public Advertiser, April 28, 1774 : "The attitude of these figures, and the airs of the heads are exceedingly graceful, the expression is animated, the light and shadow broad and bold, the colouring rich and harmonious, the draperies easy and natural, and the landscape (which is executed in a masterly style) gives relief to the figures and harmony to the whole. But it must be confessed that though each figure is beautifully designed, they are not so well grouped as might be wished, nor are the folds of the white drapery distinctly made out."

EXHIBITED.

British Institution, 1833, No. 43, as Lady Townshend, Mrs. Gardiner, and
——— decorating the statue of Hymen—owner's name not given.
International Exhibition, 1862, No. 59, by the National Gallery.

ENGRAVED.

Thomas Watson, 1776, $27\frac{1}{4} \times 22\frac{3}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $8 \times 6\frac{1}{2}$ in.

H. T. Greenhead (Lady Townshend only), 1891, $29 \times 20\frac{7}{8}$ in.

A First State, first publication line, by T. Watson, sold at Sotheby's in 1890 for £372 15s., the highest price then realized for a print after Reynolds.

The picture was bequeathed by the Earl of Blessington to the National

Gallery (No. 79) in 1837. The Earl of Blessington was the second son of the Hon. Mrs. Gardiner, and died, May 25, 1829, when the title became extinct. Eight years elapsed before the picture became the property of the nation.

A freely-sketched picture on canvas, 30 × 25 in., in Vandyke brown, was in Mr. Horatio Rodd's collection in 1827, described as the picture from which Watson engraved.

A copy of the Graces, the National Gallery picture, by Egg, R.A., was sold at Christie's, March 27, 1876, Lot 89 (Sir J. Hawley, owner), for £26 5s., to Wallis.

TOWNSHEND, Lord John.

Half length, canvas 30 × 25 in.

Second son of George, 1st Marquess Townshend, and Charlotte Compton, only daughter of James, Earl of Northampton, born January 19, 1757; M.P. for the University of Cambridge, 1780; Westminster, 1788; and Knaresborough, 1793; Lord of the Admiralty, 1782; married, April 10, 1787, Georgina Anne Poyntz, divorced from Everard Fawkener; died February 25, 1833. His eldest son became 4th Marquess Townshend in 1855.

Dark blue coat; gilt buttons; white neckcloth.

Sat in August, 1788. Paid for after 1790, Lord John Townsend, £50.

EXHIBITED.

National Portrait Exhibition, 1867, No. 646, by the Marquess Townshend.

ENGRAVED.

J. Jones, 1789, 17 × 13 $\frac{7}{8}$ in.

R. Josey, 1877, 4 $\frac{1}{4}$ × 3 $\frac{1}{4}$ in.

The picture belongs to the Marquess Townshend at Raynham, Norfolk.

TOWNSHEND, Colonel Henry.

Half length, canvas 30 × 25 in.

Third son of the Hon. Thomas Townshend; captain of the 1st Regiment of Foot Guards; killed at the battle of Wilhelmstadt, June 24, 1762, in the twenty-sixth year of his age.

In red uniform, with blue and gold facings ; left hand in coat ; a bust of Lord Granby to the left (whom he fought under) ; his hat under his arm.

Sat in 1759. Described in Cotton's Catalogue, with a bust of Lord Granby.

ENGRAVED.

J. McArdell, $13\frac{7}{8} \times 11$ in.

The picture belonged to Earl Sydney, of Frognal, Foots Cray, and descended from him to his nephew, the Hon. Robert Marsham-Townshend, the present owner.

A portrait of Colonel Townshend was bought in at Christie's, April 10, 1883, Lot 52, by the owner, Reynolds, for £26 5s. Sold, July 15, 1893, Lot 26 (Reynolds, owner), for £15 15s., to Lesser.

TOWNSHEND, Mr.

Sat in January, 1757, July, 1758, August, 1759, May, 1762, January, 1764, November, 1765, October, 1767. The name is Townsend in all the sittings.

It is impossible to apportion these sittings to any particular portraits.

TOWNSHEND, The Right Hon. Charles.

Whole length, canvas 93 × 58 in.

Second son of Charles, 3rd Viscount Townshend ; born 1725 ; M.P. for Yarmouth, 1747 to 1754, and after for Harwich, 1761, and Saltash ; Commissioner of Trade, 1749 ; Lord of the Admiralty, 1754 ; Secretary at War, 1761 ; Paymaster-General, 1765 ; Chancellor of the Exchequer, 1766 ; in Lord Chatham's administration, in whose absence through illness he carried the bill for the taxation of the American Colonies which led to the War of Independence ; died, September 2, 1767, aged forty-two. Married, August 15, 1755, Lady Caroline, daughter of John, Duke of Argyll, and widow of Francis, Earl of Dalkeith—created Baroness Greenwich in 1766.

Robes as Chancellor of the Exchequer ; right hand resting on table ; left holding a paper.

Sat in March, 1755. Paid for, 1767, Right Hon. Charles Townsend, a head, which is to be made whole length, £26 5s.

EXHIBITED.

British Institution, 1862, No. 156, National Portrait Exhibition, 1867, No. 491, Royal Academy, 1890, No. 128,	}	by the Marquess Townshend.
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ENGRAVED.

R. H. Cromek, 1802, in part, 4×3 in.

S. W. Reynolds, 1835, $6\frac{1}{4} \times 4$ in.

"Charles Townshend comes in to be painted during his brief tenure of the Chancellorship of the Exchequer, and the picture in his robes of office still attests the height to which wit and intelligence, without wisdom, could carry the most reckless and unprincipled politician of his time."—TOM TAYLOR, vol. i, pp. 270, 271.

The picture belongs to the Marquess Townshend, at Raynham, Norfolk.

TOWNSHEND, The Right Hon. Charles.

Half length, canvas, oval.

Three-quarter face, to the right; in a loose cloak, with white neckcloth and frill.

Paid for, 1767, Right Hon. Charles Townsend. Paid by Mr. Barwell, £26 5s. As this and the preceding portrait were painted after Mr. Townshend's death, Mr. Barwell was probably the lawyer to the family.

ENGRAVED.

J. Dixon, 1770, $14\frac{1}{4} \times 10\frac{7}{8}$ in.

A picture sold at Christie's, May 18, 1821, Lot 47 (Thomond, owner), as a "Portrait of a Gentleman," oval, sold for £9 19s. 6d., to Lord C. Townshend.

Bought in at Christie's, May 13, 1854, Lot 47, described as "the Right Hon. Charles Townshend, in a crimson dress, a most interesting portrait," for £39 18s., by Lord Charles V. Townshend.

TOWNSHEND, Charles.

Probably an early portrait of the Right Hon. Charles Townshend, who was thirty in 1755, and was not made a Privy Councillor until 1756.

Sat in March, 1755, as Mr. Charles Townshend. Paid for before 1761, Mr. Charles Townsend, £12 12s.

TOWNSHEND, Charles.

Half length, oval, canvas 28½ × 23½ in.

Second son of the Hon. Thomas Townshend and brother to Lord Sydney, born February 15, 1734; was a Junior Lord of the Treasury in Lord North's administration; appointed Deputy Teller of the Exchequer in 1758; died, unmarried, August 10, 1799.

Nearly full-face, to the right; red velvet coat, with fur collar and lining; white neckcloth and frill; dark background.

Paid for April, 1783, Lord Sidney for his brother's picture, £21.

EXHIBITED.

Royal Academy, 1880, No. 136, as the Right Hon. Charles Townshend, by Earl Sydney.

From the price paid for this picture it was probably painted at an earlier date. Mr. Charles Townshend sat in March, 1755; it is difficult to say whether this sitting is for him or his cousin, the Right Hon. Charles Townshend, who died September, 1767. A sitting in October, 1767, by Mr. Townshend probably points to the real date of this picture.

The picture was the property of Earl Sydney, and descended from him to his nephew, the Hon. Robert Marsham-Townshend, and hangs at Frogmal, Foots Cray.

TOWNSHEND, The Hon. Thomas. *See* LORD SYDNEY, *ante*, page 949, and ACLAND, *ante*, page 7.

TOWNSHEND, Miss Mary.

Half length, canvas 36 × 27 in.

Daughter of the Hon. Thomas Townshend, and sister of the 1st Baron Sydney; born 1733; died unmarried.

Blue dress with slashed sleeves, fastened with jewels; lace cuffs; pearls and lace collar round neck; holding a rose in her right hand, left hand resting on a vase; low hair, ornamented with pearls and ribbons.

Sat in April, 1757, as Miss Townsend.

EXHIBITED.

National Portrait Exhibition, 1867, No. 425, by Viscount Sydney, G.C.B.

The picture was the property of Earl Sydney, and descended from him to his nephew, the Hon. Robert Marsham-Townshend, the present owner. It hangs at Frogmal, Foots Cray.



Portrait of the artist

TOWNSHEND, Miss.

Sat in April, 1757, as Miss Townsend. Paid for before 1761, Miss Townsend, given to Lord Middleton, £18 18s.

Probably a *second* portrait of Miss Mary Townshend, sister to Albinia, who married George Brodrick, 3rd Viscount Midleton, in 1752; or, as there is no payment for the first portrait, and Lord Midleton has not got one, it may refer to the same picture. See MIDDLETON, *ante*, page 644.

TOWNSON, General.

Sat in February, 1760, as General Townson. Tom Taylor's index refers to Townsend, George. In Cotton's catalogue as above.

There was no General of the name of Townson.

TOWRY, Miss.

Anne, daughter of Captain George P. Towry, R.N., married, October 17, 1789, Edward Law, Lord Chief Justice of the Court of King's Bench; elevated to the Peerage as Baron Ellenborough, April 10, 1802, a title derived from the ancient patrimony of his family. She became a widow in 1818, and died August 16, 1843.

Sat in March, 1789.

"17. By special license, Edw. Law, of the Inner Temple, to the beautiful Miss Towry, daughter of George Phillips Towry."—*Gentleman's Magazine*, 1789, p. 954.

TRAPAUD, Colonel Cyrus.

Half length, canvas.

Was an ensign at the battle of Dettingen, 1743, where the horse of George II. ran away with him; fortunately Trapaud seized him by the bridle and thereby saved the king's life, who, in recognition, had him rapidly promoted to the rank of colonel; in 1783 he attained the rank of general. He died May 3, 1801, and was buried in Chelsea Hospital.

Sat in March, 1757, and November, 1760, as Col. Trapaud. Paid for, April 14, 1761, Coll. Trepaud and Mrs. Trepaud, £20; December 24, 1763, Colonel Trepaud and Mrs. Trepaud, £21.

"At his house in Mansfield Street, of a cancer in his tongue, in his eighty-seventh year, General Cyrus Trapaud, Colonel of the 52nd Foot, and the oldest general in his Majesty's service. He was related to the Marshal Turenne, the Duke de Bouillon, the Duke la Fouace, and several other of the French nobility. . . . His father came to this country early in the last century on account of the persecution of the Protestants. His father having had

a regiment in France, Queen Anne gave him a regiment of Dragoons, which he commanded in Portugal. The General served under his late majesty, George II., in the battle of Dettingen . . . and was at those of Fontenoy, Falkirk, Culloden, and Guadaloupe, etc., etc."—*Gentleman's Magazine*, 1801, p. 483.

TRAPAUD, Mrs. Catherine.

Half length, canvas.

Catherine Plaistow, daughter of General Plaistow ; companion of the Gunnings, and regarded as the " third beauty ;" married Cyrus Trapaud.

Looking to the right ; string of pearls in her hair, which falls over her left shoulder ; a Persian sash round her waist.

Sat in February, 1761, and June, 1764, as Mrs. Trapaud. For payments see last picture.

Sold at Greenwood's, April 15, 1796, Lot 4, as Mrs. Trapaud, for £2, to Dr. Frith.

ENGRAVED.

Edward Fisher, $11\frac{5}{8} \times 9$ in.

S. W. Reynolds, $2\frac{3}{8} \times 2$ in.

"The relict of the late General Trapaud was a Miss Plaistow, who came over from Ireland with the celebrated Gunning family, and was the third fashionable grace of those days, with the late Countess of Coventry and the present Duchess of Argyle. Though in her eighty-fourth year her features still retain a considerable portion of their original beauty."—*Gentleman's Magazine*, 1801, p. 569.

June 2, 1803: "In Welbeck Street, Cavendish Square, aged seventy-three, Mrs. Catherine Trapaud, relict of the late Gen. Cyrus T., and aunt to the late Duke of Bridgewater . . . on her decease Frances Plaistow takes the name of Trapaud."—*Gentleman's Magazine*, 1803, p. 601.

TREBY, Mrs.

Half length, canvas 29 × 24 in.

Letitia Ann, daughter of Sir William Trelawny, 6th Bart., Governor of Jamaica ; born 1763 ; married Paul Treby-Treby, of Plympton ; died December 7, 1845. Her son, Paul Ourry Treby, was a great Dartmoor huntsman.

Seen in front ; head turned to left ; light-coloured dress, open in front ; cloak trimmed with ermine ; brown background, unfinished.

EXHIBITED.

Royal Academy, 1894, No. 12, by General R. Mackenzie.

"Mr. Treby was the leading man at Plympton, and had probably been Sir Joshua's schoolfellow and friend from boyhood."—TOM TAYLOR, vol. i., p. 368, note 5.

The picture belongs to General R. Mackenzie, at 14, Charles Street, Berkeley Square.

TRECOTHICK, Mrs.

Whole length, canvas.

Ann, daughter of Amos Meredith, of Henbury, Cheshire ; married, first, 1770, Barlow Trecothick, the intrepid alderman who succeeded Beckford at his death, on June 21, 1770, during his second mayoralty, and, secondly, April 17, 1777, Asheton Curzon, created Lord Curzon in 1794. She died June 13, 1804.

Standing, with her left hand resting on a vase standing on the ground, with roses in it ; white dress and plum-coloured sash ; gold lace round a rose with four leaves in bosom ; red robe trimmed with ermine ; right hand on hip.

Sat in July, 1770, as Lady Mayoress, and March, 1771, as Mrs. Trecothick. Paid for, November 27, 1771, Mrs. Trecothick, £75 ; March 16, 1775, Mrs. Trecothick, £78 15s. The first payment is entered twice, first in No. 1 ledger, and repeated under the same date in No. 2 ledger.

EXHIBITED.

British Institution, 1843, No. 38, as "A Lady," by Lord F. Egerton.

The picture was put up at Christie's, June 23, 1838, as Lady Montague (Brett, owner), and withdrawn (*see ante*, page 658), and was offered for sale by John W. Brett, in 1839, to Lord Francis Egerton, and he writes as follows :

"The full length of Lady Montague I lately received in a purchase of a few exceedingly choice pictures, at the large amount of £4,000. The person of whom I purchased it left England a short time after. I have been unable to obtain its history, although desirous to do so lately, but may be enabled to do so at a future time. It has never been engraved, which I consider adds to its value, and I consider it worth £500."

Mr. C. W. Franks, writing to Algernon Egerton, says :

"I was wrong in saying that Alderman Trecothick had no children. He had a son, and that son had an only child, a daughter, who married Captain Strachey, lately of Bownham, co. Gloucester. The picture at Bridgewater House may have been purchased by Lord Ellesmere from Captain Strachey. Is there any way of making this out? for if so the nomenclature of the picture would be unmistakable."

The picture belongs to the Earl of Ellesmere, at Bridgewater House.

The following account of the Trecothick family has been kindly contributed by H. C. Leigh Bennett, M.P. :

"Barlow Trecothick, an alderman of the City of London, Lord Mayor at the time of the Wilkes riots, and M.P. for the City (*vide* his monument in Addington Church, near Croydon), married, first, Grizzell, sister of Dr. East Apthorpe, of Jesus College, Cambridge (who, after an unsuccessful ministry in America, was given the living of Croydon by Archbishop Secker, and also the rectory of St. Mary-le-Bow, London). Their father was a merchant at Boston, New England ; she died at Addington, July 31, 1769, aged forty, and was buried in the Leigh vault in Addington Church, Mr. Trecothick having in January, 1768, purchased the Adding-

ton estate from Mrs. Henry Spencer, one of the two co-heiresses of Sir John Leigh of Addington (who died in 1737, and whose succession was the subject of a celebrated lawsuit, *Bennett v. Vade*). In 1770 Alderman Trecothick married Ann Meredith, of Henbury, Cheshire, as his second wife. He commenced building the present house at Addington in 1772, and died May 28, 1775, aged fifty-six. There is a monument put up to his memory by his widow in 1776. His widow, Ann, married in 1777, as her second husband, Asheton Curzon, afterwards Lord Curzon—in 1794. Alderman Trecothick left the Addington estate to his nephew, James Ivers, who took the name and arms of Trecothick, and in 1803 he sold the estate in lots to a Mr. Coles, who in 1807 sold them to the trustees of the Archbishops of Canterbury.”

“April 17, 1777. Ashton Curzon, member for Clitheroe, to Miss Meredith, sister to Sir William Meredith, Bart.”—*Gentleman's Magazine*, 1777, p. 195.

Collins's "Peerage," vol. vi., p. 398, describes her as the widow of Barlow Trecothick.

TRELAWNY, Master, afterwards the Rev. Sir Harry.

Half length, canvas 30 × 25 in.

Son of Sir William Trelawny, 6th Bart.; succeeded his father, who at the time of his death was Governor of Jamaica, in 1772; died, February 24, 1834.

As a child; standing in a landscape; holding a bird's nest in his left hand.

EXHIBITED.

National Portrait Exhibition, 1868, No. 787, by Sir J. Salusbury Trelawny, Bart.

The picture belongs to Sir William Lewis Trelawny, Bart.

TRENCHARD, John.

Half length, canvas 30 × 25 in.

In the costume of the old Windsor Hunt: red coat and green collar, with white lace tie round the neck.

Painted at Apethorpe about 1766.

The picture belongs to the Earl of Westmorland, at Apethorpe, Wansford.

TREVOR, Robert, Lord.

Born in 1701; married, in 1743, Constantia, daughter of Peter Anthony de Huybert; took the name and arms of Hampden, in compliance with the testamentary injunction of John Hampden, of Great Hampden; was for several

years Envoy Extraordinary to the States-General; Commissioner of the Revenue in Ireland; joint Postmaster-General with the Earl of Bessborough until 1765; succeeded as 4th Lord Trevor, September 27, 1764; advanced to the dignity of Viscount Hampden, June 8, 1776; died, August 22, 1783. The 3rd Viscount dying without issue in 1824 the title became extinct.

Sat in June, 1771.

TREVOR, Mrs., afterwards Constantia, Lady.

Constantia, daughter of Peter Anthony de Huybert, Lord of Van Kruningen, in Zealand; married in 1743, Robert, 4th Lord Trevor, afterwards Viscount Hampden; died June 15, 1761.

Sat in June, 1755, as Mrs. Trevor.

TREVOR, Elizabeth,

Daughter of Sir Richard Steele; married, May 31, 1731, John Trevor, who succeeded his brother as 3rd Lord Trevor, March 22, 1753; died at Bath, January 1, 1782.

Sat in June, 1757, as Lady Trevor.

TRIST, Miss E., of Bowden.

Painted about 1748. From Cotton's catalogue, 1857, page 75, where the ownership is given to Mrs. C. Taylor.

TROLLOPE, Thomas Middleton.

Eldest son of Sir John Trollope, 4th Bart., who died in 1784, and father of the 5th and 6th Baronets; he married Isabella, eldest daughter of Sir John Thorold, Bart. He died before his father, in 1779.

Sat in March, 1759, as Mrs. Trollope. Probably Tom Taylor has misread the name, and it should be Mr. Paid for, before 1761, Mr. Trolop, £7 17s. 6d.; before 1763, Mr. Trolop, £7 17s. 6d.

Memo., June, 1759: "Mr. Trollope's. Mr. Thorold's and Miss Thorold's pictures to be sent by the Louth waggon, to the Red Lion, Aldersgate Street, directed to Mr. Trollope of Hillsborough, Lincolnshire."

TROSSER, Lady Elizabeth. See FOSTER, *ante*, page 328.

“TRYAL,” Captain. See HALDANE, *ante*, page 413.

Captain Haldane was probably introduced to Reynolds as the Captain of the “Tryal.”

TUDWAY, Clement.

M.P. for Wells from 1761 to 1815; married Elizabeth, daughter of Sir Rowland Hill, Bart., of Hawkstone; he was the brother of Robert Tudway, J.P., of Wells; died July 9, 1815.

Sat in June, 1758, as Mr. Tudway. Paid for before 1761, Mr. Tudway, £15 15s.

July 9, 1815. “At Wells, Clement Tudway, M.P. for that city such a series of years that he has long been considered the father of the House of Commons. He was first elected in 1761.”—*Gentleman's Magazine*, 1815, p. 184.

TUFTON, Lady Elizabeth.

Three-quarter length, canvas 42 × 33 in.

Eldest daughter of Sackville, 8th Earl of Thanet; born May 2, 1768; died September 16, 1849.

No sitting recorded.

Sold at Christie's, May 8, 1897, Lot 87 (no owner's name given), described, in a white and gold dress, with blue scarf, in a landscape, for £252, to McLean.

TUFTON, Sackville, Lord, and brother, children of Sackville, 8th Earl of Thanet.

Whole length, canvas 50 × 39 in.

Elder child in white dress with pink sash; standing, holding a chain attached to a foxhound in his left hand; dog seated to right. The younger child is dressed in white, with a blue sash. Landscape background.

The children of Sackville, 8th Earl of Thanet, were:

Lady Elizabeth Tufton, born May 2, 1768.

Sackville (afterwards 9th Earl), born June 30, 1769.

Charles Tufton (afterwards 10th Earl), born September 10, 1770.

Lady Caroline Tufton, born October 8, 1771.

John Tufton, born November 22, 1773.

Henry Tufton (afterwards 11th Earl), born January 2, 1775.

Edward William Tufton, born November 16, 1777.

The children represented in the picture are probably the two eldest boys.

EXHIBITED.

British Institution, 1817, No. 136, as children with a dog, by the Earl of Egremont.

Painted in 1777. Paid for, 1786, Lord Egremont for Lord Tenet's children, £105. This picture was not sold to the Earl of Egremont until after the death of the Earl of Thanet, and probably not until it had been declined by the executors.

The picture is in the possession of Lord Leconfield, and is No. 27 in the Petworth catalogue.

TUFTON, The Hon. John.

Whole length, canvas 50 × 40 in.

Third son of Sackville, 8th Earl of Thanet; born November 22, 1773; M.P. for Rochester; died unmarried, May 28, 1799.

Full face; in a Greek or Roman tunic; with bare legs; holding a dog by its front paws; landscape background, with a stream.

Sat in February, 1777.

EXHIBITED.

British Institution, 1833, No. 36, as the Hon. John Tufton, by the Earl of Thanet.

The picture belongs to Lord Hothfield, at Hothfield House, Ashford. See THANET, *ante*, page 961.

TUFTON, Master.

Sat in March, 1766, and February, 1767, as Master Tufton.

This must be the son of an earlier member of some other branch of the family, as the eldest child (a daughter) of the 8th Earl of Thanet was born in 1768. There was no Master Tufton in 1767, as the 8th Earl succeeded to the title in 1753, and his elder brother, John, died in 1734.

TURNER, Sir C., with MR. COOKE, MR. WOODYEARE, and DR. DRAKE.

Whole length, canvas 25 × 19 in., oblong.

A caricature painted in Rome in 1751. Sir C. Turner holding his ears, Mr. Cooke playing the violoncello, Mr. Woodyeare sitting down listening, and Dr. Drake playing the flute.

EXHIBITED.

National Portrait Exhibition, 1867, No. 343, by the Rev. J. F. W. Woodyear.

TURNER, Mr.

Paid, July, 1781, Mr. Turner for Washington's picture, etc., £48 13s.

See WASHINGTON.

TURNER, Mrs., of Clint, afterwards Lady Turner.

Three-quarter length, canvas 50 × 40 in.

Elizabeth, daughter of William Wombwell; married, as his first wife, Charles Turner, of Kirkleatham and of Clint, M.P. for York. He married, secondly, Mary, daughter of James Shuttleworth, who remarried Sir Thomas Gascoigne, Bart., of Barnbow, Yorkshire. Mr. Turner was created a baronet on April 20, 1782. Lady Turner died in 1783, aged fifty-seven.

Facing the spectator, face slightly to the left; dark brown hair, a lock of which falls over the right shoulder; dress of lake-coloured material cut low; left hand across her breast; right holding up a blue robe, which passes from her left shoulder; curtain behind so lighted as to give the effect of an aureole round the head; landscape to the left. Painted in the style of Murillo.

Sat in 1757 as Miss Wombwell.

EXHIBITED.

British Institution, 1855, No. 123, by Captain L. M. Strachey.

Sold at Christie's, May 2, 1874, Lot 66 (A. Rothschild, owner), as Miss Wombwell, for £57 15s., to Henry Graves and Co., and by them to Charles Neck, November 4, 1887, and repurchased by them, June 22, 1892, and sold to S. T. Gooden, from whom it passed to R. Hall McCormick, of Chicago, the present owner.

ENGRAVED.

James McArdell, $12\frac{1}{4} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $3 \times 2\frac{1}{2}$ in.

Richard Josey, 1876, $5\frac{1}{4} \times 4\frac{5}{8}$ in.

The illustration given is from this picture.

TURNER, Mrs., afterwards Lady Turner.

Three-quarter length, canvas 50 × 40 in.

Replica.

The picture was extensively painted over, but has been judiciously cleaned. In composition similar to the last, but without the curtain.

Sat in June, 1757, as Miss Wombwell.

EXHIBITED.

York, 1866, No. 539, by Lieut.-Col. Henry Van Straubenzee.

Bought in at Christie's, April 6, 1867, Lot 113, by the owner, Phillips, for £110 5s. Sold, April 8, 1869, Lot 173, described as from the Strawberry Hill Collection (Phillips, owner), for £53 11s., to Colnaghi and Co. Bought in, April 10, 1876, Lot 78, for the owner, Lord Dorchester, for £105. Sold, July 13, 1895, Lot 43, described as from the collection of General Straubenzee, with the label of the York Exhibition on the back (Lord Dorchester, owner), for £236 15s., to Leggatt Bros., from whom it passed to Arthur W. Mason, the present owner.

Philip William Casimir Van Straubenzee, married, in 1745, Jane, only daughter of Cholmeley Turner, of Kirkleatham, co. York.

TURNER, Mrs.

Sat in April, 1764.

TURNER, Miss.

Probably the daughter of the Mrs. Turner who sat in 1757.

Sat in June, 1758.

TURNOUR, Mrs.

Sat in June, 1757, as Mrs. Turner. See COUNTESS OF WINTERTON.

TWISS, Mrs.

EXHIBITED.

British Institution, 1823, No. 10, as Mrs. Twiss, }
Shakespeare Centenary, 1864, } by Mr. Reynolds.

Sold at Christie's, May 13, 1870, Lot 55 (Col. Clifford, owner), as "Mrs. Twiss, exhibited at the Shakespeare Centenary," for £231, to Agnew.

This picture was formerly in the possession of Sir John Beckett.

See MISS FANNY KEMBLE, *ante*, page 535, *top of the page*.

TWISS, Mrs.

EXHIBITED.

Grosvenor, 1884, No. 142, by the Right Hon. George Cavendish-Bentinck.

Sold at Christie's, July 11, 1891, Lot 554 (Bentinck sale), as Miss Fanny Kemble, half-length, white dress and blue sash, grey background, $29 \times 24\frac{1}{2}$ in., for £2,772, to Agnew.

Copy by Patterson sold in his sale at Christie's, January 29, 1842, Lot 104, for £2 17s. 6d., to Isaacs.

See MISS FANNY KEMBLE, *ante*, page 535, *bottom of the page*.

TYRAWLEY, James, Lord.

James O'Hara, born 1690; created, February 8, 1721, Baron Kilmane; succeeded as 2nd Lord Tyrawley, June 8, 1724; married Mary, daughter of William, Lord Mountjoy. The blunt, outspoken veteran and inveterate enemy of Lord George Sackville. He superseded General Fowke in the command of Gibraltar when the latter was dismissed in consequence of his slackness in supplying Byng with men; died 1774, when the titles became extinct.

Sat in January, 1758, as Lord Tyrawley.

Bought in at Christie's, May 28, 1824, Lot 31 (Colonel O'Hara, owner), for £38 17s.; described, an original portrait of the late Field-Marshal Lord Tyrawley, aide-de-camp to John, Duke of Marlborough, Ambassador to Russia.

TYRCONNEL, George, 2nd Earl.

George Carpenter, born 1750; succeeded as 2nd Earl, May 1, 1761 married, first, in 1772, Frances Manners, eldest daughter of John, Marquess of Granby, which marriage was dissolved in 1777; secondly, in 1780, the Hon. Sarah Hussey Delaval, daughter of John, Lord Delaval; died April 15, 1805.

Paid for February 6, 1767, Lord Tirconnell, £84.

Sold at Greenwood's, April 14, 1796, Lot 62, as Lord Tyrconnel, a copy, for £5 5s., to Terry.

TYRCONNEL, Frances, Countess Dowager.

Frances Clifton, sole daughter and heiress of Sir Robert Clifton, of Clifton, Notts, Bart.; married, March, 1748, George, 3rd Lord Carpenter, advanced to the dignity of Earl of Tyrconnel, May 1, 1761. He died in 1762.

Sat in March, 1764.

TYRCONNEL, Frances, Countess of.

Three-quarter length, canvas 50 × 40 in.

Frances Manners, eldest daughter of John, Marquess of Granby, eldest son of John, 3rd Duke of Rutland ; born March 24, 1753 ; married, first, July 9, 1772, George, 2nd Earl of Tyrconnel, from whom she was divorced in 1777 ; married, secondly, October 28, 1777, the Hon. Philip Leslie Anstruther, second son of Baroness Newark, in the peerage of Scotland, who married Sir Alexander Anstruther, Knight. Died at Edinburgh, October 15, 1792.

Seated, three-quarter face to the right ; left hand up to her face, right hand in lap ; white dress, trimmed with gold ; high hair, with white feathers ; curtain to the left, landscape to right.

Paid for, September, 1776, Lady Tyrconnel, £73 10s ; 1776 pocket-book missing.

EXHIBITED.

Grafton, 1894, No. 63 (Fair Women), by the Duke of Rutland, K.G.

Described as having married Philip, son of Sir Alexander Anstruther and Baroness Newark.

The picture must have come into the possession of the Duke of Rutland after 1816, for it is not included in the Duke's list (*ante*, page 387), neither was it included in the list of pictures burnt at Belvoir Castle in 1816 (*ante*, page 852). It belongs to the Duke of Rutland at Belvoir Castle.

Memo. : " 1775. Lady Tyrconnel. First, olio e poi colori con cera senza olio."

TYRRELL, Lady.

Probably Miss Crispe, daughter and heiress of Thomas Crispe, of Perbold, Lancashire ; married Sir John Tyrrell, 5th Bart., of Springfield, Essex, who died, January 5, 1766, when the title became extinct.

Sat in February, 1770.

UDNEY, Mr.

Probably Alexander Udny, of Udny, Commissioner of Excise for Scotland, 1742 ; married, December 25, 1758, Margaret, only child of William Duff, of Braco ; died in 1789.

Sat in January, 1773.

UPPER OSSORY, John FitzPatrick, 2nd Earl of.

Born May, 1745 ; succeeded his father, September 23, 1758, as 2nd Earl of Upper Ossory ; created a peer of England, August 12, 1794, by the title of Baron of Upper Ossory, of Ampthill, co. Bedford ; Lord Lieutenant, co. Bedford, and Keeper of Waltham Forest, co. Lincoln, and Rockingham Forest, co. Northants ; married, March 26, 1769, Anne, daughter of Henry, Lord Ravensworth ; died February 1, 1818, when the honours became extinct. A very intimate friend of Sir Joshua's, with whom he corresponded on art matters. Sir Joshua's bequest : "To the Earl of Upper Ossory the first choice ;" and he chose a Venus and Cupid.

Sat in February, 1767, and February, 1771. Paid for, October 30, 1769, Lord Ossory, £36 15s.

ENGRAVED.

S. W. Reynolds, 1820.

The picture belongs to Lord Castletown, at Granston Manor, Abbeyleix, Ireland.

UPPER OSSORY, Anne, Countess of.

Anne, daughter of Henry, Lord Ravensworth ; married, March 26, 1756, Augustus Henry, 3rd Duke of Grafton, from whom she was divorced, and afterwards John, 2nd Earl of Upper Ossory ; died February, 1804. Her ladyship was a great patron of private theatricals, and had a theatre at the family seat, Ampthill, co. Bedford. See GRAFTON, *ante*, page 378.

Sat in April, 1770.

First sitting of Lady Ossory, canvas, sold at Christie's, April 18, 1855, Lot 271 (Hall, owner), for £9 15s., to Wynne.

VANBRUGH, Philip.

Commissioner of Plymouth Dockyard from 1739 to 1753.

"Died July 25, 1753, Philip Vanbrugh, Commissioner at Plymouth."—*Gentleman's Magazine*, 1753, p. 344.

"In a letter to Mr. Cutcliffe, dated Jan. 3, 1744, his father speaks of his having painted twenty portraits, among them that of the greatest man of the place, the Commissioner of the Dockyard, and of his having ten more bespoke."—TOM TAYLOR, vol. i., p. 27.

Painted in 1743, when Reynolds left Hudson and settled at Plymouth.

VANDERGUCHT, Benjamin, The two Children of, as "Children in the Wood."

Half length, canvas 28½ × 24 in.

Sat in January, 1786, as Mr. Vandergucht's children. Paid for, November, 1785, Mr. Vandergutch, for two children, £36 15s. Royal Academy, 1786, No. 76, as portraits of two children.

Walpole observes in 1786: "Two children of Lord Lucan. 'Natural expression.'"

Morning Herald, 1786: "Portraits of two children. The chief recommendation of the performance is its admirable expression. The features of the younger child are warm with a diffusion of affection for his companion, and the elder appears to receive his infant token of love with grateful pleasure. In point of pencilling it is in an unfinished state."

EXHIBITED.

British Institution, 1823, No. 63, by J. Van der Gucht.

Royal Academy, 1880, No. 44, by Brodie A. Willcox.

Sold at Christie's, March 11, 1796, Lot 49 (Benjamin Van der Gucht, owner), as "The Children in the Wood," finely coloured, for £63, to Caldwell; July 14, 1828, Lot 50 (Van der Gucht, owner), as original portrait of two children treated as "Babes in the Wood," and bought in for £78 15s.; sold, May 30, 1829, Lot 130 (same owner), as children in the wood, for £112 7s., to Ellis; May 6, 1876, Lot 93 (Wynn Ellis, owner), as "The Babes in the Wood," for £346 10s., to Colnaghi, from whom it passed to Brodie A. Willcox.

ENGRAVED.

J. Caldwell, 1793, 10 × 8½ in. Plate published by B. Van der Gucht and J. Caldwell.

S. W. Reynolds, 5⅛ × 4¼ in.

Benjamin Vandergucht was the only son of John Vandergucht; he studied at St. Martin's Lane Academy and at the Royal Academy; exhibited several portraits up to 1786, when he quitted art and turned picture cleaner and picture dealer. He was drowned near Mortlake, September 21, 1794. His collection was sold by Christie in 1796. There is an interesting account of him in the "*Gentleman's Magazine*," 1794, p. 870. See LUCAN, *ante*, page 596.

✓
VANE, Captain, The Hon. Raby, R.N.

Half length, canvas 29 × 24 in.

Third son of Henry, 1st Earl of Darlington; born January 2nd, 1736; married, April, 1763, Elizabeth, daughter of George Sayer, D.D., Archdeacon of Durham; died October 24, 1789, according to Burke and Lodge.

"October 23. Hon. Raby Vane, brother to the R. Hon. Earl of Darlington."—*Gentleman's Magazine*, 1769, p. 558.

Standing, three-quarter face; wearing a post captain's uniform of the period.

Paid for, 1766, the Honble. Captain Vane, £10 10s.; before 1767, Capt. Vane, £10 10s.

The picture belongs to Lord Barnard, at Raby Castle.

✓
VANE, Miss.

Cotton states in his list (1857) that she sat in January, 1759, but the entry is not to be found in Tom Taylor.

VANNECK, Sir Joshua, Bart.

Joshua Van Neck, of Putney, was the first baronet, created December 14, 1751; married, 1732, Mary Daubuz; died March, 1777. His son, Gerard, who succeeded in 1777, died unmarried in 1791, and his brother, Joshua, then became baronet, and was created Baron Huntingfield in 1796, and died in 1816.

In a grey coat and blue waistcoat; seated at a table.

Price-book of 1778 missing. Paid for, January, 1779, a copy of Sir Joshua Vanneck, for Mr. Vanneck, £26 5s.

There must have been two portraits painted of Sir Joshua Vanneck, the original and the copy. Lord Huntingfield writes, January 3, 1899, from Heveningham:

"The portrait of Sir Joshua Vanneck hangs here, as well as two others very similar, and probably by the same artist."

"There is another portrait in the house, supposed to be Sir Joshua Vanneck, but not known by whom."

The picture belongs to Lord Huntingfield, at Heveningham, Yoxford.

✓
VANSITTART, Mr.

Sat in February, 1761, as Mr. Vansittart. Paid for before 1767, Mr. Vansittart, £10 10s., and before 1767, Mr. Vansittart, £10 10s.

✓
VANSITTART, Mr.

Paid for January, 1778, Mr. Vansittart, £26 5s.; sold at Christie's June 20, 1883, Lot 35, as Mr. Vansittart (S. T. Smith, owner), for £13 13s., to Tucker.

✓
VANSITTART, Henry.

Half length, oval, canvas 30 × 25 in.

Third son of Arthur Vansittart, of Shottesbrook, Berks; born June 3, 1732; married Amelia, daughter of Nicholas Morse, Governor of Madras. He was Governor of Bengal from 1760 to 1764, and was subsequently one of the directors of the East India Company, and M.P. for Reading. In 1764 he published "A Narrative of the Transactions in Bengal" during the period he was governor. In 1769, owing to the critical state of affairs of the East India Company, a supervisorship was formed to effect the necessary reforms in the different branches of the administration in the East Indies. He was appointed first commissioner, and embarked in September in H.M. frigate "Aurora," which vessel was lost in December following, when all on board perished. Falconer the poet was secretary to this commission.

Full face; in blue coat and waistcoat, unbuttoned at the top; white muslin tie; own hair.

Painted about 1745.

"June, 1769. Mr. Vansittart, Mr. Scrafton, and Col. Ford were this month appointed by the East India Company Supervisors of their establishments in India, with very large authority to examine, re-model, and rectify whatever they found amiss. They sailed in the 'Aurora' frigate; she was wrecked in the Mozambique Channel, when all on board perished." —TOM TAYLOR, vol. i., p. 348.

ENGRAVED.

S. W. Reynolds, 1822, $4\frac{1}{8} \times 3\frac{3}{8}$ in.

The picture belongs to Captain Robert Arnold Vansittart, at North Cray Place, Kent.

VANSITTART, Henry.

Half length, oval, canvas 30 × 25 in., in square.

Replica of the last.

Full face; blue coat and waistcoat; white muslin tie.



This picture was removed from Shottesbrook to Foots Cray on the death of Coleraine Vansittart in 1886, and belongs to Captain Robert Arnold Vansittart, at North Cray Place, Kent.

VANSITTART, Henry.

Governor of Bengal.

Sat in January, 1768. Paid for, December 12, 1767, Governour Vansittart, £100. Evidently a full length, painted just before the fatal voyage.

This picture seems to have once been at the India Office, but is not there now.

VANSITTART, Henry.

Half length, canvas 36 × 30 in.

Cornflower blue coat ; scarlet vest with gold embroidery ; hair powdered and queued.

Sat in June, 1769. Paid for June 12, 1769, Governor Vansittart, £50.

Teresa Vansittart, the great-granddaughter of Governor Vansittart, married Arthur Newcomen in 1841, and died in 1887. The picture belongs to her grandson, G. H. Newcomen, at Kirkleatham Hall, Yorkshire.

VANSITTART, Henry.

Half length, oval, canvas 30 × 25 in.

Full face ; in red uniform with blue facings ; gold cord over right shoulder.

The picture belongs to Captain Robert Arnold Vansittart, at North Cray Place, Kent.

VANSITTART, John.

Half length, canvas 30 × 25 in.

Fourth son of Arthur Vansittart, born December 11, 1733 ; midshipman R.N. ; Lieut. on H.M.S. "Princessa" ; and was killed in action on board H.M.S. "Kent" in the memorable engagement of Rear Admiral Hawke with the French off Cape Finisterre, October 14, 1747.

Full face ; blue waistcoat ; light grey coat, with blue facings and gilt buttons.

Painted in 1746.

The picture belongs to Captain Robert Arnold Vansittart, at North Cray Place, Kent.

VANSITTART, Miss Ann.

Half length, oval, 30 × 25 in.

Second daughter of Arthur Vansittart, of Shottesbrook, and sister to Henry, Governor of Bengal ; born, 1733 ; married, February 11, 1761, Robert Palk, created a baronet in 1772.

White and gold dress, with yellow and gold veil over right shoulder, coming from the hair ; three-quarter face, looking to the right.

Sat in January, 1761, as Miss Vansittart, and March, 1761, as Mrs. Palk.

The picture belongs to Augustus Oswald Smith, at 73, Eaton Square.
See PALK, ante, page 720.

VANSITTART, Miss.

Half length, oval, canvas 30 × 25 in.

Profile, to left ; in a white dress, with blue mantle trimmed with white fur ; pearls and blue ribbon in her hair.

Paid for, January 20, 1768, Miss Vansittart, £36 15s. Frame paid.

The picture is in the possession of Captain Robert Arnold Vansittart, of North Cray Place, Kent.

VANSITTART, Master Henry.

Half length, oval, canvas 30 × 25 in.

Eldest son of Henry Vansittart, Governor of Bengal ; born March 19, 1756 ; married, February 5, 1783, Catherine Marion, daughter of Thomas Powney, H.E.I.C.S. ; he was a member of the Supreme Council of Bengal ; died October 17, 1786.

Full face, turned towards the right ; green coat and waistcoat, opened at the top ; white cravat and frill ; own hair, tied at the back.

Sat in September, 1767. Paid for, June 7, 1767, Master Vansittart, paid (no price).

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 1822, $4\frac{1}{8} \times 3\frac{1}{8}$ in. Inscribed Henry Vansittart, brother to the present Chancellor of the Exchequer.

The picture is the property of Captain Robert Arnold Vansittart, at North Cray Place, Kent.

VANSITTART, Miss.

Half length, oval, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Emilia, daughter of Henry Vansittart, of Foxleys ; M.P. for Reading and Governor of Bengal ; sister of the Right Hon. Nicholas Vansittart, F.R.S., who was Chancellor of the Exchequer from 1812 to 1823, when he was created Lord Bexley ; born 1758 ; married Edward Parry, of the Bengal Civil Service, afterwards a Director of the East India Company. She died October 25, 1791. Her daughter married, in 1807, John Thornton, of Clapham.

Full face, with eyes bent down ; holding a dog in her arms.

Sat in November, 1770.

EXHIBITED.

Grosvenor, 1884, No. 25, by J. Thornton.

Burke's "Landed Gentry" gives her name as Ann, but the Rev. Mr. Thornton says it was Emilia.

The picture belongs to the Rev. John Thornton, of Ewell Vicarage, Surrey.

Miss Vansittart sat in September, 1767 ; Mr. Vansittart sat in December, 1767 ; Master Vansittart sat in September, 1767.

In reference to Sir Joshua's entry of "Paid for, June 7, 1767, Miss Vansittart, Master Vansittart, and Governour Vansittart," Tom Taylor remarks in vol. i., p. 283, note, "For a family picture, apparently meant to include husband, wife, and several children."

This statement is not borne out by facts ; for the entry in the first ledger adds, "*Frames and Cases.*" The single pictures are in existence, and no family group is known.

V
VASSALL, Florentius, and his Daughter, afterwards Mrs. Russell.

Three-quarter length, canvas 50 × 40.

Probably son of John Vassall, who settled in Jamaica, and married Anne, daughter of John Lewis, at Genoa, and father of Richard Vassall, whose daughter married Lord Holland. The first known member of the Vassall family was John Vassall (*temp.* Elizabeth), alderman of London, who equipped and commanded two ships of war against the Spanish Armada ; they were named the "Samuel" and "Little Toby."

Full face ; in a claret-coloured coat and vest lined with ermine ; seated ; left leg crossed over the right ; holding the left hand of the child with his left hand, his right hand on her shoulder, she holding his fingers. The child in a pale blue dress, with a white apron and white cap ; standing to his right.

The Countess of Ilchester writes, August 5, 1899 : "Oddly enough, while looking up something in Faulkner's 'History of Kensington,' I came on the following paragraph about F. Vassall: 'In an adjoining room is a portrait of Mr. Florentius Vassall, grandfather of the present Lady Holland, with a female child, by Sir Joshua Reynolds ; the colouring is well preserved and the picture very pleasing.' Faulkner was published in 1820. He gives a really very complete inventory of the contents of the different rooms in Holland House, so that settles the point of who Mr. F. Vassall was."

The picture belongs to the Earl of Ilchester, at Holland House, Kensington.

Henry Richard, third Lord Holland, married in 1797 Miss Vassall, daughter of Richard Vassall.

V
VASSALL, Miss, afterwards Mrs. Barrington.

Half length, canvas 29 × 24 in.

Elizabeth, daughter of Florentius Vassall, of Jamaica ; she married General John Barrington, who died in Paris, April 2, 1764.

In a white satin dress, with pale blue body trimmed with silver lace, and bordered with ermine ; low hair, with blue ribbon in it ; pearl earrings, and row of pearls round the neck.

The picture was purchased by the Earl of Normanton in 1869 from the Hon. Mrs. Thomas Mills, youngest daughter of George, 5th Viscount Barrington.

The picture belongs to the Earl of Normanton, and is No. 154 in the Somerley catalogue.

Another portrait of Miss Vassall belongs to the Hon. Bernard Eric Barrington, C.B., at 62, Cadogan Place.

VASSALL, Mr., Junior.

Sat in September, 1757, as Mr. Vassall, junior.

VASSALL, Mrs.

Sat in September, 1757, as Mrs. Vassall.

VAUGHAN, Wilmot, Lord, afterwards 2nd Earl of Lisburne.

Half length, oval, canvas 30 × 25 in.

Wilmot, Lord Vaughan, born 1755; became 2nd Earl of Lisburne in 1800; died unmarried in 1820.

Three-quarter face, to the right; in a brown coat, white neckcloth and frill; powdered wig.

Paid for, December, 1778, Lord Vaughan, £18 7s. 6d.

Sold at Foster's, in 1849, as Lord Lisburne, for £12 12s., to Norton; sold by Peter Norton, December 1, 1849, to John Stamford Beckett, from whom it passed to Sir Hickman Beckett Bacon, Bart., the present owner.

VAUGHAN, The Hon. John, afterwards Sir John Vaughan, K.B.

Half length, canvas.

John, second son of Wilmot, 3rd Viscount Lisburne; a major-general in the army, 1784; colonel of the 4th regiment; M.P. and Governor of Berwick, 1774-90; died June 30, 1795, at Martinique, aged fifty-seven; was buried at Mamhead, Devon. There is an account of him in the "Gentleman's Magazine," 1795, pages 703 and 789.

Full face, in Vandyke dress with slashed sleeves and pointed collar; dark cloak over right shoulder; right arm across the body.

Sat in March, 1758, as Captain Vaughan.

Sold at Greenwood's, April 15, 1796, Lot 8, as Lord Vaughan, for £7 7s., to Collins.

The picture belongs to the Earl of Lisburne, at Crosswood, Aberystwith, South Wales.

Sir Joshua Reynolds often stayed at Mamhead, Devon, with Lord Lisburne.

VAUGHAN, Mr.

Sat in August, 1766, as Lord Lisburne. Paid for, April 28, 1766, Mr. Vaughan, now Lord Lisburn, £18 18s. See LISBURNE, *ante*, page 587.

VAUGHAN, Mr.

Sat in August, 1759, and April, 1760, as Mr. Vaughan.

VAUGHAN, Mrs.

Sat in June, 1757, as Mrs. Vaughan.

This lady cannot be either the first or second wife of the Hon. Wilmot Vaughan, afterwards 1st Earl of Lisburne; the first was married 1754, and died 1755; and the second was not married until 1763.

VEALE, Thomas.

Three-quarter face to the right; coat fastened by one button; white cravat and wig; right hand in waistcoat.

ENGRAVED.

S. W. Reynolds, $4\frac{1}{8} \times 3\frac{1}{2}$ in.

VERE, Aubrey, 2nd Lord, afterwards 5th Duke of St. Albans.

Fourth son of Lord Vere Beauclerk, who was created Lord Vere of Hanworth; born June 3, 1740; succeeded as second Lord, October 2, 1781; and as 5th Duke of St. Albans, February 16, 1787; married, May 4, 1763, Lady Catherine Ponsonby, daughter of William, Earl of Bessborough; M.P. for Thetford, 1761, and for Aldborough, 1768; died February 9, 1802.

Paid for, November 22, 1781, Lord Vere, £36 15s.

VERNON, George, Lord.

Half length, canvas.

2nd Baron; born May 9, 1735; M.P. for Glamorganshire, 1774; married, first, July 16, 1757, Louisa Barbarina, daughter and sole heiress of Bussey, Lord Mansel; and secondly, May 25, 1786, Georgiana, daughter of William Fanquier; died June 18, 1813, leaving an only daughter, Georgiana, who married Edward, 3rd Baron Suffield.

Three-quarter face to the right; coat with high collar is fastened by two buttons; white cravat and frill; a window with a landscape to the right.

Sat in March, 1789. Paid for, March, 1789, Lord Vernon, £26 5s.; February, 1790, Lord Vernon, £26 5s. Exhibited in the Royal Academy, 1789, No. 259.

ENGRAVED.

George Clint, $12\frac{5}{8} \times 10\frac{1}{4}$ in.

S. W. Reynolds, $1\frac{1}{2} \times 1\frac{3}{8}$ in.

VERNON, Lord.

In armour, the attitude (according to Horace Walpole) taken from Vandyke.

Exhibited in the Society of Artists, 1760, No. 50, as a gentleman in armour.

VERNON, Admiral.

Edward Vernon, of Nacton in Suffolk; third son of the Right Hon. James Vernon; born 1684; a very distinguished naval officer, who attained the rank of Admiral of the White, and was employed in many important services; in 1739 he captured Portobello, in the West Indies; in 1741 commanded the attack on Carthage; married, Sarah, daughter of Thomas Best, of Chatham, Kent; was at one time a prominent member of the House of Commons; died October 29, 1757.

Sold in the Paterson sale, Norwich, May 28, 1819, Lot 83, for £2 2s., to Reinagle; Christie's, April 9, 1821, Lot 20, portrait of Admiral Vernon and his son, painted about the time of Sir Joshua quitting Hudson (Philip Reinagle, owner), for £6 6s., to Woodin.

V
VERNON, Colonel.

Sat in March, 1757, February, 1760, and February, 1761. Paid for before 1767, Colonel Vernon, £15 15s.

Note to 1761 sitting: "In Cork Street, 10, on Sunday, 15th."

In Cotton's list, 1857, the ownership is given to Lady Harland.

V
VERNON, Mr.

Francis Vernon, of Nacton, co. Suffolk, M.P.; created, April 7, 1762, Baron Orwell of Newry, co. Down, and January 28, 1777, Earl of Shipbrook; married Alice, daughter and co-heiress of Samuel Ibbetson, of Denton Park, co. York; died 1783 when the honours became extinct.

Sat in September, 1757, as Mr. Vernon.

The picture belonged in 1857 to Lady Harland.

Burke says that "Orwell Park was eventually sold by Sir Robert Harland, Bart., Lord Shipbrook's heir, to the Tomline family."

VERNON, Mrs., afterwards Countess of Shipbrook.

Alice, daughter and co-heiress of Samuel Ibbetson, of Denton Park, Yorkshire; married, Francis Vernon, created Earl of Shipbrook, January 28, 1777.

Sat in April, 1755, as Mrs. Vernon, with Lady Harriet Vernon.

The picture belonged in 1857 to Lady Harland.

VERNON, Lady Harriet.

Sat in April, 1755, as Lady Harriet Vernon, with Mrs. Vernon.

VESEY, Mrs.

"Mrs. Vesey was an Irish lady, the wife of the Right Hon. Agmondisham Vesey, whose ambition was to unite the fashionable and literary world at her evening assemblies in Bolton Row and Clarges Street. She was the beloved friend of Mrs. Montagu and Mrs. Carter, in whose correspondence she is called 'The Sylph.'"—CROKER.

Bought in at Christie's by the owner, Lady Blessington, for £5 5s.



Mrs. Vesey invited Stillingfleet, who, making excuses on the score of dress, was cut short by her reply, "Pooh, pooh, come in your blue stockings." Sir Joshua often looked in at her "Babels or Chaoses," as Walpole calls them, in Clarges Street, where, deaf and shortsighted, she rattled out her incomparable Irish bulls and unconscious blunders with imperturbable good-humour.

VILLIERS, George, Lord.

George Bussey; born June 9, 1735; became 4th Earl of Jersey, August 28, 1769; filled the offices of Lord of the Admiralty, Lord Chamberlain of the Household, and Master of the Buckhounds; married, March 26, 1770, Frances, daughter and heiress of Dr. Philip Twysden, of Royden Hall in Kent; died August 22, 1805.

Sat in May, 1767, as Lord Villars. Paid for, June 7, 1767, Lord Villers Grandison, £42. Frame paid.

The Countess of Jersey writes, July 27, 1899: "I fear I cannot account for that somewhat mixed designation, 'Lord Villiers Grandison.' Certainly Grandison is a title in our family, and my husband bore it instead of Villiers during the very short interval between the deaths of his grandfather and father. George Bussey, however, 4th Lord Jersey, and only surviving son of the 3rd Earl, was undoubtedly called Lord Villiers after his elder brother's death. We happen to have a collection of letters from him written to his parents from abroad. He signs himself 'Villiers.' It has occurred to me as a possible solution that there may have been a joke between Reynolds and his sitter. If I remember rightly, Richardson's novel, 'Sir Charles Grandison,' appeared about this time, and the hero, Grandison, was the typical 'perfect gentleman of the day,' and I have always heard that the 4th Lord Jersey, then Villiers, was the 'finest gentleman' of his time. . . . It is quite possible that some of Lord Villiers' friends asked him why he did not assume so appropriate a name as 'Grandison,' to which he had a right equally with Villiers, and they may even have added it as a sort of nickname to his own, and Reynolds may have adopted the jest."

Memo., 1767: "Lord Villars given to Dr. Barnard (of Eton). Painted with vernice fatto di cera, and Venice turp(entine) mesticato con gli colori, macinati in olio (i.e. colours were ground in oil and applied with wax and Venice turps as a medium). Carmine in vece di lacca."

This picture was not left by Dr. Barnard to Eton College.

VINCENT, Miss Hannah.

Three-quarter length, canvas 50 × 40 in.

Daughter of the Rev. William Vincent, rector of Sheepmagna, co. Leicester; born 1734; died unmarried in 1808.

Walking to the left in white satin petticoat and red gown; sleeves lined with white satin; left hand holding a peach and two cherries; right hand

extended over some fruit which is lying on a pedestal ; blue curtain and column to the left ; sky to the right.

The picture belongs to Georgina, Lady Gresley, at 55, Cumberland Place, Hyde Park.

✓ VINE, Colonel.

Sold at Christie's, July 19, 1860, Lot 110 (Miss South, owner), for £3 6s., to Radcliffe.

✓ VINE, Mrs.

Sold at Christie's, July 19, 1860, Lot 110 (Miss South, owner), for £8, to Radcliffe, described as a portrait of Mrs. Vine at her toilet table.

As there are no sittings or payments recorded, these two pictures must be considered as of doubtful authenticity.

WALDEGRAVE, James, 2nd Earl, K.G.

Half length, canvas 30 × 25 in.

Son of James, 1st Earl; born, March 4, 1715; Governor and Privy Purse to George, Prince of Wales (George III.), and to Prince Edward, Duke of York, December 18, 1752; Privy Councillor, 1752; K.G., 1757; Teller of the Exchequer, 1757; married, 1759, Maria, second daughter of Sir Edward Walpole, K.B.; died, April 13, 1763.

Profile to right; crimson coat, with ribbon and star of the Garter; wig tied up at the back; white neckcloth and frill.

Sat in May, 1760, and January, 1761. Paid for, 1761, Lord Waldegrave, profile, £10 10s.; before 1762, Lord Waldegrave, profile, £10 10s.

Sold by George Robins at the Strawberry Hill sale, May 18, 1842, Lot 71, for £73 10s., to Earl Waldegrave, described as "with the star and ribbon of the Garter, a most expressive and charming portrait in the first style of this celebrated painter."

ENGRAVED.

J. McArdell, $13\frac{7}{8} \times 11$ in.

S. W. Reynolds, $3\frac{3}{4} \times 3$ in.

„ $2\frac{1}{2} \times 2$ in.

The picture was left by George, 7th Earl Waldegrave, by his widow, Frances, daughter of John Braham, and by her bequeathed to her fourth husband, Lord Carlingford, for his life, afterwards to go to William Frederick, 9th Earl Waldegrave, the present owner.

WALDEGRAVE, James, 2nd Earl, K.G.

Half length, canvas 30 × 25 in.

Profile to left; plum-coloured coat with blue ribbon of the Order of the Garter; white neckcloth and frill; plain background.

Paid for before 1760, Lord Waldegrave, £21

EXHIBITED.

National Portrait Exhibition, 1867, No. 451, by Frances, Countess Waldegrave.

Grosvenor, 1884, No. 144, by Lord Carlingford.

This picture came in the same way as the last to William Frederick, 9th Earl Waldegrave, the present owner.

WALDEGRAVE, James, 2nd Earl, K.G.

Whole length, canvas.

Standing ; in Garter robes and collar ; leaning his left arm on a pedestal on which is a plumed cap ; full face, looking to the left ; left leg crossed over the right.

Sat in 1759 and 1760. Paid for, December 6, 1764, Lord Waldegrave, whole length, £100. Case paid. Frame, 27 guineas.

The picture came in the same manner as the last into the possession of William Frederick, 9th Earl Waldegrave, the present owner.

WALDEGRAVE, James, 2nd Earl, K.G.

Paid for before 1760, Lord Waldegrave given Sir Sept. Robinson, £21.

WALDEGRAVE, James, 2nd Earl, K.G.

Paid for, July 18, 1766, Duke of York for Lord Waldegrave's picture, £26 5s.

WALDEGRAVE, James, 2nd Earl, K.G.

Paid for before 1760 : "Paid by Lord Waldegrave for the Duke of Cumberland, £21."

It is uncertain whether this payment is for a portrait of Lord Waldegrave or the Duke of Cumberland.

WALDEGRAVE, Maria, Countess, afterwards Duchess of Gloucester.

Half length, canvas 29½ × 24 in.

For biography, see GLOUCESTER, *ante*, page 363.

In profile ; a gauze turban on her head, the end falling over her left shoulder ; figured dress.

Sat in June, 1759, as Countess Waldegrave. Paid for, December, 1760, Lady Waldegrave, profile, £21 (erased). 1761, Lady Waldegrave, that at the Exhibition, profile, £21. Exhibited, Society of Artists, 1761, No. 81, as "a lady in a turban, three-quarter length."

EXHIBITED.

British Institution, 1847, No. 119, by Earl Waldegrave.

National Portrait Exhibition, 1867, No. 450, by Frances, Countess Waldegrave.

Grosvenor, 1884, No. 136, by Lord Carlingford.

Sold at Strawberry Hill by George Robins, May 18, 1842, Lot 72, described as: "This truly charming portrait is in the happiest style of this inimitable artist; it is a gem of the highest order," for £735, to Earl Waldegrave.

ENGRAVED.

Jas. McArdell, 1762, $14\frac{3}{8} \times 11$ in.

R. Houston, $12\frac{1}{4} \times 9\frac{7}{8}$ in.

Young Corbitt, $12\frac{3}{8} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $1\frac{1}{2} \times 1\frac{1}{4}$ in.

William Hoare (etching, reversed), 14×11 in.

Unknown, oval (with Duke of Gloucester), $2\frac{3}{8} \times 2$ in.

The picture was left by George, 7th Earl Waldegrave, to his widow, Frances, daughter of John Braham, and by her bequeathed to her fourth husband, Lord Carlingford, for his life, and afterwards to go to William Frederick, 9th Earl Waldegrave, the present owner.

"In the side pocket of this year's (1759) book I found a delicate golden brown tress, in a paper inscribed 'Lady Waldegrave,' never disturbed till now, I dare say, since the painter laid it there, after comparing it, for the last time, with the colour in his picture of the beautiful countess. Has any lock of hair, I wonder, been as carefully preserved in a lover's keeping as this in the painter's?"—TOM TAYLOR, vol. i., p. 173.

This tress must have been afterwards removed from the 1759 pocket-book, for after the sale at Christie's of the pocket-books, ledgers, and other relics of Sir Joshua belonging to J. Reynolds Gwatkin, it was found by Henry Graves in a Diary of a Journey of James, Duke of York, which book was also sold at the same sale. The tress, together with the paper that contained it, were framed with suitable engravings and presented by Mr. Graves to Frances, Countess Waldegrave, and it hung for many years under the picture at Strawberry Hill, and on the death of Lord Carlingford became the property of Earl Waldegrave.

✓
WALDEGRAVE, Maria, Countess.

Full face; in a turban; part hanging over right shoulder.

The picture came into the possession of Earl Waldegrave with the previous portrait.

WALDEGRAVE, Maria, Countess.

Whole length, canvas 92 x 55 in.

In peeress's robes; face turned to the right; her right hand carries a coronet; with her left she draws aside a curtain.

Painted in 1759. Paid for before November 28, 1760, Lady Waldegrave, for the whole length, paid in part, £52 10s. In 1763, Lady Waldegrave, whole length, remaining payment, £31 10s.

EXHIBITED.

Grosvenor, 1884, No. 152, by Earl Waldegrave.

Note to the 1761 sitting: "The lovely Maria, Horace Walpole's niece, afterwards Duchess of Gloucester."

The picture was found by the Hon. W. Waldegrave in a hayloft at Navestock, it probably having been placed there when the old Hall was pulled down. It belongs to Earl Waldegrave, and hangs at Bryanston Square.

WALDEGRAVE, Maria, Countess.

Paid for before 1761, Lady Waldegrave for Lady Albemarle, £10 10s.; before 1762, Lady Waldegrave for Lady Albemarle, £10 10s.

WALDEGRAVE, Maria, Countess, afterwards Duchess of Gloucester.

Sat in February, 1762, as Lady Waldegrave. Paid for before 1761, Lady Waldegrave for Lord Farnham, £10 10s.; before 1762, Lady Waldegrave, for Lord Farnham, £10 10s.

Memo., February, 1762: "Lady Waldegrave to be sent to Lord Farnham's in Hill Street."

A portrait of Countess Waldegrave, 30 x 25 in., was sold at Christie's, June 3, 1893, Lot 43 (Lord Revelstoke, owner), for £388 10s., to Donaldson.

WALDEGRAVE, Maria, Countess, with her Daughter, LADY
ELIZABETH LAURA.

Half length, canvas 30 × 25 in.

Sitting, drawing an ermine cloak round her child, who is nestling in her lap.

Sat in February, 1762. Lady Laura Waldegrave sat in March, 1761; she was born, March, 1760. Paid for, 1763, Lady Waldegrave with Lady Laura, £42. Exhibited at the Society of Artists, 1762, No. 89, as a lady with her child in the character of Dido embracing Cupid.

EXHIBITED.

British Institution, 1813, No. 60, as Duchess of Gloucester and child, by Lady Waldegrave.

British Institution, 1853, No. 139, as Maria, Countess of Waldegrave, and her daughter, Lady Elizabeth Laura, by Frances, Countess Waldegrave.

ENGRAVED.

R. Houston, 17 × 14 in.

J. Smith, 12 $\frac{1}{4}$ × 9 $\frac{7}{8}$ in. (reverse).

J. Watson, 12 $\frac{1}{4}$ × 9 $\frac{1}{4}$ in.

J. Wilson.

C. Corbutt.

S. W. Reynolds (S. Cousins, R.A.), 1833, 5 $\frac{5}{8}$ × 4 $\frac{5}{8}$ in.

G. Zobel, 1875, 13 $\frac{1}{4}$ × 11 $\frac{1}{4}$ in.

"The picture of Lady Waldegrave represents her clasping her own child as Cupid to her bosom. It is a most graceful composition. The mother's head enables one to understand the Countess's reputation for beauty better than the turbaned head in profile exhibited in 1760. The sly expression of the crouching child is admirable."—TOM TAYLOR, vol. i., p. 205.

This picture was left by George, 7th Earl Waldegrave, to his widow, and by Frances, Countess Waldegrave, to the Duke d'Aumale, and is now at Chantilly.

WALDEGRAVE, Maria, Countess, when Countess Dowager.

Three-quarter length.

Sitting, a black veil over her head; black dress with buttons; her left arm on her knee; hand up to her face.

Sat in June, 1764. Exhibited in the Society of Artists, 1764, No. 93; described as being in mourning.

"In the Spring Gardens Exhibition of 1764 was a three-quarter portrait of the Countess Dowager of Waldegrave, in mourning. Her husband had died the year before. Walpole notes it as 'one of his highest coloured pictures,' and it is indeed worthy of its lovely original, whom Sir Joshua seems to have painted with peculiar enjoyment. The fair widow leans her head upon her hand, and looks upwards as if for consolation and strength. Her arm is supported on her knee. She is in mourning, with a black veil over her head."—TOM TAYLOR, vol. i., p. 227.

ENGRAVED.

J. Finlayson.

See GLOUCESTER, *ante*, page 364.

WALDEGRAVE, Maria, Countess.

Kitcat.

Sat in January, 1765. Exhibited in the Society of Artists, 1765, No. 105.

This picture is probably the one described under DUCHESS OF GLOUCESTER, *ante*, page 364.

WALDEGRAVE, Maria, Countess.

Sat in January, 1766. Paid for, October 19, 1767, Lady Waldegrave, given to the Duke of Ancaster, £26 5s.; remaining payment, £25.

WALDEGRAVE, Maria, Countess.

Paid for, October 19, 1767, Lady Waldegrave, given to Sir Edward Walpole; paid by her, £26 5s.

This picture probably descended from Sir Edward Walpole to his granddaughter, Charlotte Maria, who married George, Earl of Euston, afterwards Duke of Grafton.

The Duke of Grafton writes, July 26, 1899: "The Duke of Grafton has always found his picture by Sir Joshua Reynolds entered in the catalogues as Duchess of Gloucester, and feels sure it must have been then, as it is much older than engravings he has of her as Lady Waldegrave."

The picture belongs to the Duke of Grafton.

WALDEGRAVE, Maria, Countess.

Paid for, February, 1767, Lady Waldegrave, paid by Mr. Murray, £39 17s. 6d.



Portrait of the family of the late Mr. [illegible] [illegible] [illegible]

✓
WALDEGRAVE, Maria, Countess.

Sold at Christie's, April 21, 1860, Lot 38 (Ripp, owner), for £52 10s., to Drew; February 22, 1862, Lot 60 (Drew, owner), for £22 1s., bought in.

✓
WALDEGRAVE, Elizabeth, Countess.

Whole length.

Elizabeth, fifth daughter of John, Earl Gower; Lady of the Bedchamber to Princesses Amelia and Caroline, 1748; married, 1751, Hon. John Waldegrave, afterwards 3rd Earl Waldegrave; died April 28, 1784.

Sat in November and December, 1770, and June, 1771, as Lady Waldegrave. Paid for, May 19, 1770, Lady Waldegrave, for the Duke of Gloucester, £157 10s.

This payment, coupled with the sittings, must be for the young Countess Elizabeth. Maria, Countess Waldegrave, married the Duke of Gloucester in 1766.

✓
WALDEGRAVE, Elizabeth, Countess.

Paid for after July 4, 1771, Lady Waldegrave, given to Lady Sonds, £50.

This portrait is probably also Countess Elizabeth.

Sold at Christie's, May 9, 1896, Lot 125, described as Lady Waldegrave, afterwards Duchess of Gloucester, in a grey silk dress with crimson silk cord sash, bouquet of flowers in her left hand; in contemplation, resting her chin on her left hand, 36 × 28 in., for £1,102 10s., to Harding, probably bought in; May 8, 1897, Lot 39 (Earl Sondes, owner), for £840, to Biddulph.

A portrait of a Countess of Waldegrave, by Sir Joshua Reynolds, was sold at Strawberry Hill by George Robins, May 17, 1842, Lot 84, to Earl Waldegrave.

WALDEGRAVE, The Ladies.

Three-quarter length, canvas 67 × 56 in., oblong.

Lady Elizabeth Laura Waldegrave, born March 24, 1760; married, May 5, 1782, Lord Chewton, afterwards 4th Earl Waldegrave; died 1816.

Lady Charlotte Maria Waldegrave, born October 11, 1761; married,

November 16, 1784, the Earl of Euston, afterwards, in 1811, 4th Duke of Grafton; died February 1, 1808.

Lady Anna Horatia Waldegrave, born November 8, 1762; married, April 2, 1786, Admiral Lord Hugh Seymour, died July 12, 1801; she died September 11, 1801.

Seated; Lady Laura is in the middle; Lady Maria is on her right, holding a skein of silk; and Lady Horatia is working at the tambour; column and curtain background; sky and trees to the left.

Sat in May, 1780, and March, 1781. Paid for, June 7, 1782, The Lady Waldegraves, paid by H. Walpole, £315. Exhibited in the Royal Academy, 1781, No. 187.

"Beautiful! Beautiful!! The painter has displayed wonderful judgment in the disposition of the figures; the design is correct and lively; the light most judicious, and the colouring pearly and chastely beautiful."—*Earwig*.

St. James's Chronicle: "No. 187. Very graceful and pleasing. Whoever will reflect for a moment on the difficulty of representing three lovely sisters much alike in their persons, the same coloured hair, the same complexion, and all three adorned in white, will admire the picture. It possesses all the variety for which conversation pieces are so far superior to single portraits. In looking at this picture through the door of the anteroom it has actually the effect of real life."

Morning Herald: "No. 187. Ladies Waldegrave are beautiful portraits, and well grouped at their work-table; but the figures are ill-relieved owing to the drapery of each being white muslin."

EXHIBITED.

British Institution, 1823, No. 15, by Earl Waldegrave.

" " 1856, No. 157, } by Frances, Countess
National Portrait Exhibition, 1867, No. 452, } Waldegrave.
Grosvenor, 1884, No. 27, by Lord Carlingford.

Sold by George Robins, at the Strawberry Hill sale, May 18, 1842, Lot 35, for £577 10s., to Earl Waldegrave, together with the table represented in it.

ENGRAVED.

Val. Green, A.R.A, 1781, $22\frac{7}{8} \times 18\frac{3}{4}$ in.,	} oblong.
J. Brown, 1858, $4\frac{7}{8} \times 4$ in.,	
R. B. Parkes, 1863, $8\frac{1}{2} \times 7$ in.,	
G. S. Shury, 1875, $22\frac{1}{4} \times 18\frac{1}{4}$ in.,	

Walpole remarks: "This is one of Sir Joshua's best and most highly-coloured pictures. The portraits are very like, and the attitudes natural and easy. He did another picture of them, and, I think, finer."

There is no trace of this picture.

"Among the portraits in the exhibition, 1780, was a group by Ozias Humphrey, of two of Horace Walpole's grandnieces, the Ladies Maria and Horatia Waldegrave, daughters of his niece, now Duchess of Gloucester, whom we have seen so constant a sitter to Sir

For Payment

May 8	Mrs Weddell. —	36 15 0
1775		
Feb	Mrs West —	18 7 6
1777		
March	Lord Warwicke for Boys head	
1777	initiat with a portfolio —	52 10 0
Nov 1	Lord Wandelford —	20
1780	Do —	65
Nov 10		
1780	The Lady Waldegrave paid by H. Walpole	315 0 0
June 7	Prince of Wales paid by Mr Robinson	33
1782	Do —	33 9
August 25	Do —	66 10 0
1787	Do —	70 7
Dec 27	Do — closing the account of said Prince	169 9 6
June 2	Mrs Watson —	52 10
1788		
March	Mrs Weddell —	26 7 5
1789		
March	Mrs Watson for a Guy paid by Messrs	52 10
27.1789		
May 1789	Call —	26 5

Joshua. Walpole was dissatisfied with Humphrey's picture. 'Both too old,' he notes in his catalogue, 'and Lady Horatia not near so handsome as she is.' He had commissioned Sir Joshua to paint the three lovely sisters on one canvas; and while the exhibition was attracting crowds Reynolds was already hard at work on the lovely Lady Laura. She had sat to him as an infant of a year old, crouching on her mother's bosom; now she was a woman, as lovely as her mother had been. He never had more beautiful sitters; and in none of his pictures has he done more justice to beauty. Their bright faces are made to tell with wonderful force, by the white dresses and powdered *têtes* worn by all three. They are sitting round a work-table. Lady Laura, in the centre, winds silk on a card from a skein held by Lady Horatia; while Lady Maria, on the right, bends over her tambouring frame. The action admits of a natural arrangement of the heads, in full face, three-quarters, and profile; and it is impossible to conceive an easier, prettier way of grouping three graceful, high-bred ladies. It is lucky that Sir Joshua's idea was allowed to prevail over Walpole's, who wanted to have them drawn 'as the Graces adorning a bust of the Duchess as the Magna Mater,' unless, indeed, this was a mere fetch to pay the Duchess a compliment. Writing while the picture was in its earliest stage, Walpole calls it 'charming' and 'very like;' but, speaking of it to Mason, February 10, 1783, while dwelling on the slovenliness which Sir Joshua's generalizing theories had engendered, he is less complimentary. 'The hands,' he says, 'are abominably bad; and though the effect of the whole is charming, the details are slovenly, the faces only red and white; while Sir Joshua's journeyman, as if to distinguish himself, has finished the lock and key of the table like a Dutch flower-painter.' Walpole—if we may trust Pinkerton's recollection—complained of Sir Joshua's price; and he loved his money and a bargain enough to have allowed this to influence his criticism, had he really paid 800 guineas for the picture; but I think this quite improbable, if not demonstrably untrue. Pinkerton's recollection was that Walpole stated, 'Sir Joshua gets avaricious in his old age.'—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., pp. 294, 295.

In a letter to the Rev. William Mason, dated May 28, 1780, Walpole says: "Sir Joshua began a charming picture of my three fair nieces, the Waldegraves, and very like. They are embroidering and winding silk. I rather wished to have them drawn like the Graces adorning a bust of the Duchess as Magna Mater, but my ideas were not adopted."

The picture, which was bequeathed by George, 7th Earl Waldegrave, to his widow, Frances, daughter of John Braham, and by her left to her fourth husband, Lord Carlingford, by whom it was sold through Messrs. T. Agnew and Sons in 1886 to D. Thwaites, now belongs to Mrs. Thwaites, at Addison Lodge, Addison Road, Kensington.

WALES, Frederick, Prince of, K.G.

"He also painted Frederick, Prince of Wales, for Sir George Lee, who sent it to Hartwell, besides which another likeness of H.R.H., by Ramsay, was presented by the good Prince himself."—*Hartwell Catalogue*, p. 117.

There is no record of a sitting by Frederick, Prince of Wales, who died March 31, 1751. The picture has the appearance of having been copied by Reynolds at the time he was at Hartwell, in the same way as he did the portrait of George II.

The picture belongs to Edward Dyke Lee, at Hartwell House, Aylesbury.

WALES, George, Prince of, K.G., afterwards George IV.

Whole length, oblong.

Born August 12, 1762; married, April 8, 1795, Princess Caroline of Brunswick, by whom he had an only daughter, Princess Charlotte; died June 26, 1830.

Standing by his charger, with his left hand on his back holding the reins; right hand extended, holding drawn sword; in uniform; landscape background.

Paid for, 1784, Prince of Wales with a horse, given to Lord Melbourne by the Prince, £315. Exhibited at the Royal Academy, 1784, No. 70.

"Fine, landscape tawdry."—WALPOLE.

Morning Herald, 1783: "Nor is the Prince in the assembly, although from the form and state that picture was in some time since there was reason to expect it would have been finished before now."

Morning Chronicle, 1784: "The portrait of the Prince of Wales is an admirable proof of the President's superior talent."

Morning Herald, 1784: "No. 70. Prince of Wales. The Prince is described in his regimentals, leaning on his military horse, from which he has just alighted. We conceive that it is intended to represent his Highness at a review, but his countenance discovers not the least animation correspondent to such a scene. Nature is surely neglected in this portrait; the face appears swelled and the eyes nearly closed. The figure is by no means graceful, and the left leg in particular is awkwardly disposed of. The horse is grey, and by means of the elevated ground on which he stands, appears in alliance with a dapple sky; even his very mane seems to have formed a coalition with some assimilating clouds near it. The promise Sir Joshua made in his portrait of Col. Tarleton is badly kept by his performance of the Prince."

EXHIBITED.

British Institution, 1813, No. 127,	} by Viscount Melbourne.
" " 1823, No. 1,	

ENGRAVED.

Francis Haward, A.R.A., 1792, $19\frac{1}{2} \times 17$ in., oblong.

S. W. Reynolds (S. Cousins, R.A.), $6\frac{5}{8} \times 5\frac{5}{8}$ in., oblong.

The picture belongs to Earl Cowper, and hangs at Brocket Hall, Hatfield.

WALES, George, Prince of, K.G., afterwards George IV.

Half length, panel 31 x 24 in.

Three-quarter face, turned to the right; wearing the ribbon and star of the Garter and high velvet collar; white neckcloth and frill; powdered hair.

Sat in December, 1779. Paid for after 1786, Prince of Wales, given to Mr. Bradyll, 50 guineas. Paid. Exhibited in the Royal Academy, 1785, No. 155.

"Very like, but face too round and short."—W.

Morning Chronicle, 1785: "The Prince of Wales is one of his best pieces this year."

General Advertiser, 1785: "Sir Joshua's third best portrait is the Prince of Wales, a very excellent likeness, and much more in nature than that of last year."

Morning Herald, 1785: "No. 155. The Prince of Wales. The drapery of this portrait, while it stood in Sir Joshua's gallery, consisted of a scarlet great coat. The artist has in consequence of an intimation given in the 'Herald' a few weeks since, changed it to a close dress, which is, no doubt, an improvement. This picture is in Sir Joshua's best manner, but it is not favourable to the Prince."

EXHIBITED.

British Institution, 1846, No. 9, by Sir Robert Peel, Bart.

Sold at Christie's, May 23, 1846, Lot 45, as "the Prince of Wales. This admirable portrait was presented by the Prince to the father of the present owner," for £173 5s., to Seguier, for Sir Robert Peel.

ENGRAVED.

Albanesi, 1785, oval, $4\frac{1}{4} \times 3\frac{5}{8}$ in.

C. H. Hodges, $11\frac{3}{4} \times 9\frac{1}{2}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{3}{8} \times 4\frac{1}{2}$ in.

The picture was purchased with the Peel Collection in 1871 by the National Gallery (No. 890).

WALES, George, Prince of, K.G., afterwards George IV.

Whole length, canvas.

Standing, in the robes of the Garter; his right hand extended, his left holding his robe; a black servant in Hussar's uniform arranging his waist-belt; plumed hat to the right; columns and sky in background.

Sat in April, 1786. Paid for, April, 1790, Prince of Wales, with a black, 250 guineas. Exhibited at the Royal Academy in 1787, No. 90.

A critic, 1787, says: "The Prince of Wales, robing, a full length, in which the countenance is a prodigious likeness, but the rest of the figure does not appear so large as the person of the Prince naturally is."

The picture is to be seen in Ramberg's print of the Royal Academy of 1787 in the centre of the great room.

EXHIBITED.

British Institution, 1862, No. 164, by the Marquess of Hastings.

Sold at Phillips's about 1865 to the Countess of Loudoun.

ENGRAVED.

Frederick Bromley, 1853, $7\frac{1}{2} \times 4\frac{1}{4}$ in.

Presented when George IV. to the Marquess of Hastings. It now belongs to the Earl of Loudoun.

WALES, George, Prince of, K.G., afterwards George IV.

Whole length, canvas.

Standing, in robes of the order of the Garter ; three-quarter face, to the right ; the left leg forwards, and right hand on a table, on which is a plumed hat ; left hand on hip ; curtain background.

Sat in May, 1789.

ENGRAVED.

James Heath, $8\frac{3}{4} \times 6\frac{1}{8}$ in.

S. W. Reynolds, $8\frac{5}{8} \times 6\frac{1}{8}$ in.

This picture, which formerly belonged to George IV., is not now in any of the royal palaces. It was probably destroyed at the fire at Carlton House in 1824.

WALES, George, Prince of, K.G., afterwards George IV.

EXHIBITED.

Dublin, 1872, No. 208, by Lord Clermont.

The following payments were also made by George, Prince of Wales :

			£	s.	d.
1780, Prince of Wales, paid by Mr. Robinson	.	.	33	0	0
Aug., 1787	„	„	33	9	0
„	„	„	66	4	6
Dec., 1787	„	„	70	7	0
June, 1788	„	„ closing account of			
the pictures sent home .	.	.	169	9	6

The following portraits of George, Prince of Wales, have been sold at Christie's:

	Lot.	Owner.		£	s.	d.	
1821, May 26.	4.	Lady Thomond.	George IV., when young . . .	7	7	0	Wansey
„	18*.	„	George IV., when Prince of Wales	14	14	0	Rutley.
1832, July 20.	21.	H. Bone, R.A.	Copy by Bone .	7	17	6	Trant.
1843, May 27.	106.	Amateur.	Prince of Wales .	4	14	6	Bought in.
1844, Mar. 25.	91.	Mr. Searle.	Prince Regent .	3	5	0	Palser.
1844, May 10.	4.	Moses Richard.	Sketch, Prince of Wales in robes .	2	6	0	Palser.
1845, June 28.	21.		Sketch, Prince of Wales in robes .	4	4	0	Bought in.
1893, May 6.	—	White.	George IV. . .	86	2	0	Philpot.

✓ WALKER, Captain.

Sat in April, 1758.

✓ WALKER, Miss.

Sat in May, 1758.

✓ WALLIS, Albany.

Garrick's lawyer, friend, and executor.

Sat in 1783. Paid for, January, 1783, Mr. Wallace, £52 10s. Exhibited in the Royal Academy, 1783, No. 23.

Morning Herald: "Sir Joshua has distinguished himself much more in his picture of Mr. Albany Wallis. It is finished in the artist's best manner, and a good likeness of the worthy original."

A critic, 1783, says: "No. 23. Portrait of a Gentleman, Mr. Albany Wallis. A good picture, and a good likeness."

✓ WALPOLE, Horace.

Three-quarter length, canvas 50 x 40 in.

Horace Walpole was grand-uncle to Earl Waldegrave. Youngest son of Sir Robert Walpole by Catherine Shorter, his first wife; born in London, 1717; educated at Eton and King's College, Cambridge; M.P. for Callington, 1741, afterwards for Castle Rising, 1747-1754, and King's Lynn, 1754 and 1761; purchased in 1747 Strawberry Hill, which he converted into a Gothic mansion, in which he collected books, curiosities, and works of art; established a private printing press; wrote the "Castle of Otranto," "The Mysterious

Mother," "Catalogue of the Royal and Noble Authors of England," "Anecdotes of Painting in England," "Memoirs," "Letters," etc.; succeeded his nephew, the 3rd Earl, 1791, but never took his seat in the House of Lords. Died unmarried, March 2, 1797.

Standing, leaning his right elbow on a table with a crimson cloth, with the hand up to the face, left hand in his pocket; in a grey coat and waistcoat; three buttons unbuttoned; white neckcloth and frill; three buttons on left sleeve, and eight buttons on the waistcoat below the opening; the book on the table is low, with three bands on it; there is no roll on the table; the pen has feathers on the left side only, and the eagle on the engraving (which is turned up at the corner) is upside down; the waistcoat is buttoned up, the frill not showing, and the background is grey and perfectly plain.

Painted in 1756.

Memo., January, 1757: "Send home Mr. Walpole to Mr. Churchill."

Extract from Horace Walpole's will: "To my brother-in-law, Charles Churchill, and to George, his son, £3,500, in trust, to pay the interest to Mrs. Elizabeth Hunter Daye and Rachel Davison Daye, and after their decease to pay that sum to my brother-in-law, Charles Churchill."

Sold at Christie's, July 1, 1899, Lot 96 (Lady Michel, owner), for £997, to Martin H. Colnaghi.

This picture, which from the above memorandum by the artist is evidently the first one painted in 1756, remained in the Churchill family until the marriage, May 15, 1838, of Louisa Anne, only daughter of Major-General H. Churchill, C.B. (Quartermaster-General of Her Majesty's forces in India), to Field-Marshal the Right Hon. Sir John Michel, of Dewlish, G.C.B., P.C., etc. Lady Michel became a widow, May 24, 1886.

WALPOLE, Horace.

Standing, leaning his right elbow on a table, with the hand up to the face, left hand in his pocket; the book on the table is much higher, with five bands on it; there is a roll of paper on the table, and the pen has feathers on both sides; the eagle on the engraving is the right way up, and the frill of the neckcloth extends far down the waistcoat, which is opened; the background has a column.

Painted in 1757.

"I cannot ascertain precisely when Sir Joshua painted the portrait of Horace Walpole, but I think it probable that he sat in 1756. In May of this year the picture was in the hands of McArdell, the engraver, who was engraving it privately. Walpole writes to Grosvenor Bedford, in a huff with the engraver for having told people of the print, and to request him to bring away the picture, unless McArdell locks up the print, and denies to everybody that

there is any such thing. The picture was repeated. The Marquess of Hertford has the original, and the Marquess of Lansdowne the duplicate."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 169.

ENGRAVED.

J. McArdell, 1757, $12\frac{1}{2} \times 10$ in.

S. W. Reynolds, 5×4 in.

J. Barlow, 1796, $4 \times 3\frac{1}{8}$ in. (oval), with a view of Strawberry Hill underneath.

A Second State of this print was sold in the Chaloner Smith Collection at Sotheby's, 1887, for £4.

The picture must have been purchased privately from the Earl of Waldegrave, before he ordered the sale at Strawberry Hill in 1842, by the Marquess of Hertford. It now belongs to the present Marquess of Hertford, and hangs at Ragley Hall, Alcester.

WALPOLE, Horace.

Three-quarter length, canvas $49 \times 39\frac{1}{2}$ in.

Three-quarter face to the right; leaning on his hand; the left hand on his hip; standing by a table, on which are books and an inkstand, in which is a pen with a feather on left side only; the print has the eagle the right way up; there is a roll of paper over the print on the table; the background is perfectly plain.

Painted in 1761.

Memo.: "June, 1761, Mr. Walpole's picture to be finished."

ENGRAVED.

W. Bromley, A.R.A., in 1826 (in part), $4 \times 3\frac{1}{8}$ in., described as from a picture in the possession of G. C. Bedford.

The picture belongs to the Marquess of Lansdowne, and is No. 40 in the Lansdowne catalogue, in which it is stated, "Painted for Grosvenor Bedford, from whose family it was purchased."

A picture of Horace Walpole was sold at Christie's, May 2, 1874, Lot 51 (William Twopeny, owner), for £42, to Cox. This was probably a copy.

WALPOLE, Mr.

Probably Richard Walpole, younger brother of Sir Robert Walpole, 1st Earl of Orford; married, November 22, 1757, Margaret Van Neck; died August 18, 1798.

Sat in November, 1767.

WALPOLE, Mrs.

Probably Margaret, daughter of Sir Joshua Van Neck, Bart. ; married, November 22, 1757, Richard Walpole, M.P. for Yarmouth ; died on May 9, 1818. Elizabeth, the eldest daughter, married the Hon. Thomas Walpole.

Sat in December, 1758.

WALSINGHAM, Captain, R.N.

Robert, fifth son of Henry Boyle, afterwards Earl of Shannon, took the surname of Walsingham on the death of his brother ; married, 1759, Charlotte, second daughter and co-heiress of Sir C. Hanbury Williams, K.B., by Frances, second daughter and co-heiress of Thomas, Earl Coningsby. He commanded the " Thunderer " in Keppel's action, and was lost on this ship in a hurricane off the West Indies, October, 1779.

Paid for, June 12, 1760, Capt. Walsingham, £20. Interlined : " Received from Capt. Walsingham, £50 ; £20 on 7th. See Mr. Lysaght, £21 " ; January 11, 1767, Capt. Walsingham for Lord Shannon's copy, £31.

There are probably two pictures of Captain Walsingham. See LYSAGHT, *ante*, page 599 ; and SHANNON, *ante*, page 879.

WALSINGHAM, Mrs.

Half length, canvas 35 × 26 in.

Charlotte, daughter of Sir Charles Hanbury Williams, K.B., and Lady Frances Coningsby ; married, July 17, 1759, Captain the Hon. Robert Boyle, who assumed the name of Walsingham. She copied many of Sir Joshua's pictures. She died in 1790.

Sat as Miss Williams in May, 1758. Paid for before 1760, Mrs. Walsingham, Kit Cat, £30.

The picture belongs to Lord De Ros at Old Court, Strangford, co. Down.

" A woman high in fame by her talents, and a wit by birth, as the daughter of Sir Charles Hanbury Williams. She has the character of being only civil to people of birth, fame, or wealth, and extremely insolent to all others. Of this, however, I could see nothing, since she at least took care to invite no company to her own house whom she was disposed to disdain."—MISS BURNEY'S *Diary*, vol. ii., p. 163.

WALSINGHAM, Mrs.

Half length, canvas 30 × 25 in.

Sat in February, 1760. Paid for before 1760, Mrs. Walsingham. Head, £30. £20 inserted first, but erased.

WALTER, Mrs.

Half length, canvas.

The Hon. Harriot Forrester, daughter of George, Lord Forrester ; married Edward Walter, of Stalbridge. Her only child, Harriot, married James Bucknall, Viscount Grimston, afterwards Lord Verulam. Died November 7, 1786.

Sat in January, 1757, as Mrs. Walter. Paid for before 1760, Mrs. Walter, £12 12s.; before 1762, Mrs. Walter, £12 12s.

The picture belongs to the Earl of Verulam at Gorhambury.

WANDESFORD, John, Earl of.

Three-quarter length, canvas 50 × 40 in.

5th Viscount Castlecomer ; created Earl of Wandesford, 1758 ; married, August 11, 1750, Agnes Elizabeth, daughter and heiress of John Southwell, of Enniscouch, co. Limerick, and had issue, John, who died young, and Anne, who married, in 1769, John Butler, afterwards Earl of Ormonde. The Earl died January 12, 1784, when the title became extinct.

In a red-brown coat and yellow double-breasted waistcoat ; right arm extended, resting on a stick ; left arm partly bent ; landscape background.

Sat in October, 1780, as Lord Wandesford. Paid for, November 1, 1780, Lord Wandesford, £20 ; November 10, 1780, ditto, £65 ; November 1, 1780, Lord Wandesford, £20. (Entered as a second payment.)

The picture belongs to Richard Henry Prior-Wandesford, at Castlecomer House, co. Kilkenny, Ireland.

Mr. Wandesford is a descendant of the fourth son of Lady Anne, the Hon. Charles H. Butler Clarke Southwell Wandesford, who succeeded to the estates of the Wandesfords, and assumed the surname and arms of Wandesford.

There is a replica of this picture (50 × 40 in.) at Kilkenny Castle, No. 73, the property of the Marquess of Ormonde.

WANDESFORD, Lady Anne, afterwards Countess of Ormonde.
See BUTLER, ante, page 138.

WANG-Y-TONG.

Whole length, canvas 49 × 39 in.

A Chinese boy brought over by Captain Blake, and placed in Seven-oaks School.

Three-quarter face to the right ; seated cross-legged on a sofa, with a Chinese hat on his head and a fan in his right hand ; left hand holding right leg ; trees to right, with columns in background.

Paid for, August, 1776, Duke of Dorset, for Wang-y-Tong, the Chinese, £73 10s.

EXHIBITED.

British Institution, 1813, No. 9, as a portrait of a Chinese boy, by the Duke of Dorset.

British Institution, 1843, No. 14, as Chinese youth, by Earl Amherst.
Grafton Gallery, 1895, No. 114, by Lord Sackville.

ENGRAVED.

James Scott, 1866, $5\frac{1}{4} \times 4\frac{1}{4}$ in.

The picture belongs to Lord Sackville, at Knole, No. 224 in Knole catalogue, called Hwanga Tung, a Chinese youth.

WANG-Y-TONG or TANCHEQUA.

Half length, canvas $31\frac{1}{2} \times 25$ in.

A Chinese elected an Honorary Royal Academician on the foundation of the body.

Three-quarter face turned to the right ; in a Chinese hat.

Painted 1770 (Grosvenor Catalogue). No record of a sitting. The picture is only ascribed to Reynolds.

EXHIBITED.

Suffolk Street, 1833, No. 192, as Tan quet cha, the clever artist, by W. Bond.

Grosvenor, 1884, No. 51, by H. L. Bischoffsheim.

Sold at Christie's, March 1, 1873, Lot 78 (Graves, owner), for £78 15s., to Green.

The picture, which was probably the replica given by the artist to Captain Blake, belongs to H. L. Bischoffsheim, at Bute House, South Audley Street.

In the list of Academicians given by Tom Taylor the name is Tan chet qua.

WANG-Y-TONG.

Head size, canvas 23 × 18 in.

EXHIBITED.

Royal Academy, 1871, No. 30, by Archdeacon Harrison.

WARD, Mary, Lady.

Mary, daughter of John Carver, married in 1745 (as his second wife), John, 6th Lord Ward, created Viscount Dudley and Ward, April 23, 1763; died 1782.

Sat in May, 1760.

WARD, The Hon. William.

Half length, canvas 30 × 25 in.

Born January 21, 1750; was educated at Eton College under Dr. Foster, who was Head Master from 1765 to 1773; married, August 1, 1780, Julia, second daughter of Godfrey Bosville, of Gunthwaite, Yorkshire; succeeded his half-brother as 3rd Viscount Dudley in 1788. He was distinguished by the purest and most munificent benevolence of character. Died April 5, 1823.

Three-quarter face, to the right; in a blue coat; right arm resting on a pedestal; white cravat; landscape background.

Sat in March, 1768, as Mr. Ward.

The picture was presented to Dr. Foster, and by him bequeathed to the Provost's Lodge, Eton College, where it now hangs.

WARD, Miss.

A daughter of John, 2nd Viscount Dudley and Ward, who married, July 12, 1788, Mrs. Baker, and at his death, October 9, 1788, left no male issue by her. She re-married, August 14, 1790, Benjamin Jennings, on whose death she married, December 9, 1791, Captain J. Smith, R.N.

Sat in March, 1787, as Miss Ward and her dog. Exhibited at the Royal Academy in 1787, No. 33, as a child with a dog. Paid for, February, 1787, Lord Dudley for his daughter, £52 10s.; April, 1790, Lord Dudley for his daughter, £52 10s. This payment was not likely to have been made by the 3rd Lord, so it shows that Reynolds always copied the first entry on receiving the second payment.

From a newspaper, 1790: "The picture of the daughter of the late Lord Dudley and Mrs. Baker, now the *titled Dowager*, is at length released from Sir Joshua's rooms: 'my Lady—though fonder of 'yellow glittering gold' than anything else—has prevailed on herself to pay the residue of the price.'"

The picture is visible in the print after Ramberg of the Royal Academy, 1787. It hangs at the side of the "Assassination of David Rizzio," by Opie (No. 26), and as a companion to "Lady Smith and Children," by Reynolds (No. 7). The girl is full length, seated, looking to the left, wearing a large black hat; she appears to have the dog on her lap, with her right hand upon it.

Tom Taylor in a note to the sitting states, "a natural daughter of Earl Dudley and Ward;" and a note in a Royal Academy Catalogue of 1787 says, "natural daughter of Lord Dudley."

In the "Gentleman's Magazine," 1788, vol. lviii., p. 937, in the biography of Lord Dudley, it states: "His Lordship lately married a Mrs. Baker, and by her has one daughter living. His lady is now said to be *enceinte*, which, till that event is determined, keeps the title of Viscount Dudley and Ward in suspense; if a male, of course he will enjoy his father's honours and estates; if a female the title, etc., descend to his half-brother William."

"On Wednesday, February 11, 1789, a petition was presented from Lord Viscount Dudley and Ward, stating that his brother, the late John, Lord Dudley, died on 9th of October last without issue; but the Viscountess Dudley from motives of personal pique to him refused to say whether she was or was not pregnant, by which he was deprived of his seat in Parliament. He therefore prayed their Lordships to grant a writ *de ventre inspiciendo*, and also a writ of *ne exit regno*, as he understood she was in the meditation of going out of the kingdom.

"The Marquess of Stafford moved that it should lie on the table. Ordered."—*Gentleman's Magazine*, 1789, p. 1007.

Whether this means that he was successful in his application or not is uncertain, but he took his seat in the House of Lords, March 2, 1789 (*see* "Gentleman's Magazine," 1789, p. 1009).

WARDEN, Lady.

Sat in July, 1765, as Lady Worden. Paid for, March 11, 1764, Lady Worden, £14 14s.; April 1, 1767, Lady Worden, no price.

On February 13, 1758, died, "Sir John Warden, Bart., at Hollyport, Berks."—*Gentleman's Magazine*, 1758, p. 94.

✓
WARREN, Jane, Lady.

Whole length, canvas.

Only daughter of Thomas Revell, of Fetcham, Surrey, M.P. for Dover ; married, June, 1758, George Warren, afterwards Sir George Warren, K.B., of Poynton, Cheshire (as his first wife). She died December 9, 1761.

Profile to the right ; in a long dress, with sash hanging down, and white sleeves ; walking in a park, holding a wreath in her left hand and pointing with her right ; a black dog runs by her side ; to the left is a large vase on a pedestal.

Sat in June, 1758, as Mrs. Warren. Paid for before 1760, Mrs. Warren, £63.

ENGRAVED.

F. Bromley, 1862, $7\frac{1}{2} \times 4\frac{5}{8}$ in.

The picture belonged in 1862 to Sir Richard Bulkeley Williams-Bulkeley, Bart., of Baron Hill, Beaumaris, and is now the property of Sir Richard Henry Williams-Bulkeley, Bart.

“Last year, on the Queen’s birthday, Sir G. Warren had his diamond star cut off his coat : this day the same accident happened to him again with another star, worth seven hundred pounds. Sir Joshua might condole with Sir George (whom he knew and both of whose beautiful wives he had painted), for he had lost his gold-laced hat and watch at the installation of the Knights of the Garter, only a little before.”—TOM TAYLOR, vol. ii., p. 177.

WARREN, Frances, Lady.

Whole length, canvas.

Miss Frances Bisshopp, daughter of Sir Cecil Bisshopp, Bart., of Parkham Park, Surrey ; she was one of the maids of honour to Queen Charlotte ; she married, February 4, 1764 (as his second wife), Sir George Warren, K.B., of Poynton, Cheshire, from whom she was separated on account of incompatibility of temper ; but they afterwards arranged their differences and lived together until the death of Sir George Warren, August 31, 1801. She survived her husband little more than two years, when, on February 12, 1804, while at Brighton, her muslin dress caught fire in her bedroom, and she received such severe injuries that she died on the 16th of the same month—at about fifty years of age—and was buried at Fareham, in Hampshire.

Standing, in a loose robe, with scarf round the waist ; leaning her right elbow on a pedestal on which is a large vase ; her left hand hanging by her side ; ermine-lined cloak over the corner of the pedestal ; right hand held away from the face.

Sat in June, 1757, as Miss Bisshopp.

ENGRAVED.

F. Bromley, 1862, $7\frac{1}{2} \times 4\frac{5}{8}$ in.

Note by Tom Taylor on the 1757 sitting : "One of the pretty daughters of Sir Cecil Bisshopp."

The picture, which is dated 1759, belonged in 1862 to Sir Richard Bulkeley Williams-Bulkeley, of Baron Hill, Beaumaris, who described it as Lady Frances Warren. It now belongs to Sir Richard Henry Williams-Bulkeley, Bart.

WARREN, Miss.

Probably a sister of Sir George Warren, K.B.

Sat in January, 1758, and May, 1759, as Miss Warren. Paid for before 1760, Miss Warren, £63.

Mr. A. Graves is of opinion that the above sittings and payment really refer to the last picture, which he believes to be a portrait of Miss Warren, and not that of Lady Frances Warren. The payment for Mrs. Warren and Miss Warren follow each other, and were written at the same time, and the sittings of the two ladies tally both with the payments and with the date on the second picture. It seems most improbable that two pictures, palpably painted at the same time, and in which the landscape, vases, and pedestals all correspond, should have been the portraits of the first and second wives. The confusion of names probably occurred on the death of the last Lord Bulkeley in 1822, who had married Sir George Warren's only daughter, and who by will left Baron Hill with its contents to Sir Richard Bulkeley-Williams, Bart., who was descended from Lord Bulkeley's half-brother by his mother's second husband.

WARREN, Miss Elizabeth Harriet, afterwards Lady Bulkeley.

Half length, canvas 36 × 30 in.

Elizabeth Harriet, only daughter and heiress of Sir George Warren, K.B., by his first wife ; married, April 26, 1777, Thomas James Bulkeley, 7th Viscount Bulkeley, who on that occasion assumed the name of Warren before that of Bulkeley, and was created a peer of Great Britain in 1784 as Baron Bulkeley of Beaumaris.

Profile to the left ; left elbow leaning on a pedestal ; pale yellow cross-over dress ; pink sash with gold fringe ; blue drapery edged with gold over



her left shoulder, ending at the right arm, which rests in her lap, holding the end of the drapery ; no pearls or earrings ; landscape background.

Cotton, 1859, page 12, gives the ownership of Lady Bulkeley to R. Ford. It now belongs to Captain R. Ford, at 385, Oxford Street, London.

WARREN, Admiral Sir John Borlase, Bart., G.C.B.

Whole length.

Born at Stapleford, Notts ; educated at Winchester and Emmanuel College, Cambridge ; entered the Navy ; M.P. for Marlow, and afterwards for Nottingham ; distinguished in the American War ; commanded at Quiberon Bay, 1795 ; captured off Ireland the "Hoche" man-of-war and three frigates with troops sent to aid the Rebellion of 1798 ; created a baronet in 1775, and G.C.B. in 1802 ; died at Greenwich, February 27, 1822, when the title became extinct.

Standing on a seashore ; ship on fire in the distance.

A small copy or sketch on canvas, 24 × 16 in., by Reynolds, was in the collection of Mr. Horatio Rodd in 1827. The admiral was painted by John Opie, R.A., bust, naval uniform, ribbon of the Bath, 30 × 25 in.

WARTON, Joseph, D.D.

Half length, canvas 30 × 25 in.

Eldest son of Thomas Warton, Professor of Poetry, Oxford ; born 1722 ; educated at Winchester and Oriel College, Oxford ; entered the Church ; second master of Winchester, 1755 ; chaplain to Lord Lyttelton ; Head-master of Winchester, 1766 ; Prebendary of St. Paul's, 1782 ; of Winchester, 1788. His literary work comprises : volume of odes, 1746 ; translations from Virgil ; he was a great friend of Dr. Johnson, and contributed to the "Adventurer" ; an essay on the writings and genius of Pope, etc. ; died, February 18, 1800.

No sitting recorded.

Full face ; in gown, wig, and bands ; right hand showing.

EXHIBITED.

British Institution, 1843, No. 28, by the Rev. Dr. Penrose.

National Portrait Exhibition, 1867, No. 592, by University Galleries, Oxford.

"There are dinners, too, with J. Warton, now in town (1766) whipping up support as a candidate for the headmastership of Winchester."—TOM TAYLOR, vol. i., p. 264.

"On Friday, the 10th of January, is noted an engagement at the Club to propose his old friend, Dr. Joseph Warton, now in town, as usual, for the Christmas visits he enjoyed so heartily. Dr. Warton belonged to the best class of scholar. He had nothing of the pomposity of the schoolmaster or the pretensions of the pedant; he was sociable, kindly, fond of mixed society, in a word, eminently *clubable*."—TOM TAYLOR, vol. ii., pp. 175, 176.

ENGRAVED.

J. R. Smith, 1777, $13\frac{1}{2} \times 11$ in.

L. Schiavonetti.

A. Cardon, 1806, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

S. W. Reynolds, $2\frac{3}{4} \times 2\frac{1}{4}$ in.

The picture was bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851 to the University Galleries, Oxford, No. 90 in the catalogue.

WARTON, Rev. Thomas.

Half length, canvas 30 × 25 in.

Born 1728; son of the Rev. Thomas Warton, Professor of Poetry at Oxford; educated by his father and at Trinity College, Oxford, where he became Fellow; Professor of Poetry, 1756; published "History of English Poetry," 1774 to 1781; Poet Laureate, 1785; died, May 21, 1790. There is a long account of him in the "Gentleman's Magazine," 1790, pp. 480, 481.

Full face; black coat, showing part of left hand.

Sat in January, 1784, as Mr. T. Warton. Exhibited in the Royal Academy, 1784, No. 218, as "portrait of a gentleman."

Morning Chronicle: "The portrait of Mr. Thomas Watson is an admirable proof of the President's superior talent."

Morning Herald: "No. 218, Portrait of Dr. Warton, is a very good likeness of its classic original, in which not the least air of pedantry is seen."

EXHIBITED.

British Institution, 1843, No. 27, by the Rev. Dr. Penrose.

National Portrait Exhibition, 1867, No. 593, by Trinity College, Oxford.

ENGRAVED.

C. H. Hodges, 1784, $15\frac{3}{4} \times 13$ in.

T. Prescott, $4\frac{5}{8} \times 4$ in.

Stanier (oval), $3\frac{1}{2} \times 2\frac{3}{4}$ in.

Unknown (vignette), $5 \times 4\frac{1}{2}$ in.

S. W. Reynolds, $2\frac{3}{4} \times 2\frac{1}{4}$ in.

"The portraits of both the Wartons are at Oxford, that of Thomas at Trinity College, that of Joseph in the University Gallery. There is a most vigorous half-length of the latter in the possession of Mr. Hogarth of the Haymarket (1865) which Sir Thomas Lawrence bought from Sir Joshua."—TOM TAYLOR, vol. ii., p. 436.

The picture was bequeathed by the Rev. Thomas Penrose, D.C.L., to Trinity College, Oxford, and hangs in the Fellows' Common Room. A copy hangs in the College Hall.

WARWICK, Francis, 1st Earl of.

For biography, *see* BROOKE, *ante*, page 115.

Sat in October, 1761, and April, 1764, as Lord Warwick.

WARWICK, Elizabeth, Countess of.

Elizabeth, eldest daughter of Lord Archibald Hamilton; married, in 1742, Francis, 8th Baron Brooke, who was created Earl Brooke, 1746, and Earl of Warwick, 1759; she died April, 1800.

Sat in October, 1761, as Lady Warwick.

WARWICK, George, 2nd Earl of. *See* GREVILLE, *ante*, page 397.

WASHINGTON, General.

George Washington; born 1732; died 1799; American leader, son of a Virginian planter; was defeated by a superior French force at Great Meadows, and shared in the disaster of Braddock, 1755; opposed the taxation of the Colonies, and was named, as the one American soldier of national reputation, Commander-in-chief, and took the command of the New England farmers and mechanics assembled at Cambridge in the summer of 1775. It was scarcely credible that these half-disciplined men should have held cooped up in Boston a thoroughly disciplined and well-equipped army, and the retreat from Concord and the slaughter at Bunker's Hill were largely due to the incompetence of the English commander. The end of the war came, and he sought to secure a strong government by constitutional means, and presided over the Convention of delegates from twelve states at Philadelphia that formulated the constitution, which began in 1789 with Washington as first chief magistrate or President. He died at Mount Vernon on the Potomac, 14th December, 1799. For the writings of Washington, *see* Winsor's "History of America," vol. viii. His life has been written by various authors, namely, Marshall, 1804, which went into several editions; Washington Irving, 1855-59, abridged

by Fiske, 1888 ; Redding, 1835 ; Edmonds, 1839 ; an essay by Bancroft, 1851 ; a German life by Venedy, 1862 ; and Henry Cabot Lodge's "George Washington" in "American Statesmen," 1889, with copious references besides in the histories of the United States.

Paid for, July 11, 1781, Mr. Turner for Washington's picture, etc., £48 13s.

Sold at Christie's, July 17, 1845, Lot 70 (T. Wright, owner), as General Washington, oval, for £4 10s., to Hall.

In 1890 Messrs. Henry Graves and Co. sold a portrait of George Washington, for £20, to S. P. Avery.

WATERIDGE, Miss.

Sat in March, 1781.

Note to the sitting : "A model, I have no doubt, for the death of Dido. Her address, in a stiff hand, Miss Eliz. Wateridge, King St., Covent Garden."—TOM TAYLOR, vol. ii., p. 343.

WATSON, Mrs., afterwards Lady Sondes.

Half length, canvas 29½ × 23½ in.

Frances, third daughter of the Right Hon. Henry Pelham, the second son of Lord Pelham ; born August 18, 1728 ; married, October 12, 1752, Lewis Monson Watson, who was created, May 20, 1760, Baron Sondes. She died July 3, 1777.

Oval in square ; standing, three-quarter face, looking down to the right ; a double plait of hair hanging over her right shoulder, with black velvet band round neck ; a white dress embroidered with gold stars, and a sash round waist ; a pink cloak trimmed with ermine ; pearl earring and brooch, and pearls in her hair.

Sat in March, 1757, as Mrs. Watson. Paid for, July 14, 1769, Duke of Newcastle, for Lady Sondes and Miss Pelham, £31 10s. This payment must have been made on account of Thomas, 1st Duke of Newcastle, who died, November 17, 1768, and not by his successor, as the Earl of Chichester states that the two pictures came into his family on the death of the 1st Duke in 1768.

EXHIBITED.

Royal Academy, 1879, No. 52, as Frances, Lady Sondes, by the Earl of Chichester.

The picture was sold by the Earl of Chichester to Charles John Wertheimer, from whom it passed to P. and D. Colnaghi and Co., who sold it in 1896 to Charles Sedelmeyer, of Paris, the present owner. See LADY SONDES, *ante*, page 913.

WATSON, The Hon. Mrs., afterwards Lady Sondes.

Three-quarter length, canvas 50 × 40½ in.

Mary Elizabeth, daughter of Richard Milles, of North Elmham, Norfolk; married, first, November 30, 1785, the Hon. Lewis Thomas Watson, who succeeded, as 2nd Baron Sondes, March 30, 1795, and who died, June 20, 1806; secondly, January 23, 1809, Brigadier-General Sir Henry Tucker Montresor, K.C.B., G.C.H.; died September 29, 1818.

"At Norton Court, Kent, Right Hon. Lady Sondes, only daughter of Richard Milles, of North Elmham, co. Norfolk, and Nackington, Kent."—*Gentleman's Magazine*, 1818, p. 473.

Seated to right, on a garden seat; three-quarter face; white dress, blue sash; large black hat; hands crossed and gloves on lap; cloak thrown over the arm of the seat; landscape background.

Paid for, March, 1789, Mrs. Watson, £52 10s.; July, 1789, Mrs. Watson, £52 10s. In March, 1789, Tom Taylor has recorded as sitting "Mr. Watson (model)"; this is probably wrongly read and should be Mrs. Watson. Exhibited at the Royal Academy, 1789, No. 65. This is described in the catalogue in error as "Portrait of a gentleman."

There is no portrait of a "lady" by Reynolds in Mr. Graves' copy of the catalogue of 1789, yet a newspaper of 1789, under "Exhibition Guide," says: "Sheridan, Lord Lifford, *Mrs. Watson*, Mr. Hume, Lord Vernon, Lord Rodney, by Sir *Joshua*."

In a list printed in the "Public Advertiser," April 28, 1879, of the names of portraits in the exhibition, No. 65 is called "Hon. Mrs. Watson."

Another newspaper, October, 1789, says: "Of the two portraits of Mrs. Watson, Lord Sondes has one, Mr. Mills the other." This critic must have been referring to a visit to Sir Joshua's studio, and not to the Exhibition, which was then closed.

EXHIBITED.

Royal Academy, 1883, No. 162, by George L. Watson.

ENGRAVED.

T. L. Atkinson, 1862, 5¼ × 4 in.

F. Atkinson, 1898, 15⅝ × 11⅞ in.

On the plate by T. L. Atkinson it states in error that it is from the picture in the possession of Lord Sondes.

The picture from which the plate was engraved, and which was painted for the Hon. Lewis Thomas Watson, afterwards 2nd Baron Sondes, descended, with Rockingham Castle, Northamptonshire, to his grandson, George Lewis Watson, the present owner.

WATSON, The Hon. Mrs., afterwards Lady Sondes.

Three-quarter length, canvas 49 × 39 in.

Second picture.

Paid for, May, 1789, Mrs. Watson, for a copy, paid by Mr. Milles, £52 10s.; July, 1789, Mrs. Watson, given to Mr. Mills, £52 10s.

EXHIBITED.

Royal Academy, 1896, No. 9, as Lady Sondes, by James Orrock.

Sold at Christie's, March 19, 1892, Lot 713 (Exors. of the late S. Wertheimer, owners), described as Lady Sondes, from the collection of Lord Sondes, for £4,305, to Haines.

The picture was painted for her father, Richard Milles, and on his death came into the possession of Lady Sondes, together with Elmham Hall (his seat); from her it descended to the 3rd and 4th Lords Sondes, and from them to George, 1st Earl Sondes, by whom it was sold to S. Wertheimer. It appeared at Christie's at his sale in 1892, where it was bought by Charles John Wertheimer, from whom it passed to Thomas Agnew and Sons, who sold it to James Orrock, R.I., who in turn sold it to a collector in America for £12,000.

WATSON, Mrs.

Rebecca, eldest daughter of John Francis Buller, of Morval; married, 1741, Vice-Admiral Charles Watson, who died of fever, August 16, 1757, at Calcutta; her son, Charles Watson, was created a baronet, March 22, 1760, at the age of nine years.

Sat in March, 1765. Paid for, March 21, 1765, Mrs. Watson, for Mr. Buller and Lady Cary, £52 10s.

This entry should probably read, "Mrs. Watson, for Mr. Buller and Lady Carew."

Mrs. Watson's brother, Francis Buller, M.P. for West Looe, married Mary, daughter of Sir Coplestone Bampfylde, Bart., and widow of Sir Coventry Carew, Bart.

The above payment may refer to her own portrait, given at an earlier date, and paid for in 1765, or for two portraits of Mr. Buller (who died October, 1764) and his widow, painted for Mrs. Watson.

WATSON, Master.

Lewis Thomas Watson, son of the 1st Baron Sondes; born April 18, 1754; became 2nd Baron, March 30, 1795; married, November 30, 1785, Mary Elizabeth, only daughter and heiress of Richard Milles; died June 20, 1806.

Sat in May, 1768, and May, 1770, as Master Watson.

WATSON, Miss.

Probably Rebecca, daughter of Admiral Charles Watson, and Rebecca, daughter of John Francis Buller; married, in 1771, Sir William Gibbons, Bart.

Sat in April, 1758, as Miss Watson.

WATSON, Rev. Richard, F.R.S., Bishop of Llandaff.

Three-quarter length, canvas 50 × 40 in.

Son of a clergyman; born September 16, 1737; educated at the Grammar School, Heversham, near Kendal, and at Trinity College, Cambridge; Fellow, 1760; Professor of Chemistry, 1764; F.R.S., Regius Professor of Divinity, 1771; Prebendary of Ely, 1774; Bishop of Llandaff, 1782; author of several works, among which are "Apology for Christianity," addressed to Gibbon, and "Apology for the Bible," addressed to Paine; died June 1, 1816.

Standing in laboratory; black dress; on the table are a chemical furnace, books, etc.

Sat in October, 1769, as Professor Watson. Paid for, May 19, 1770, Dr. Watson, £78 15s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 836, }
Guelph, 1891, No. 196, } by C. Knight Watson.

Sold at Christie's, June 13, 1859, Lot 214 (J. Brett, owner), as Dr. Watson F.R.S., Bishop of Llandaff, in his robes, performing an experiment, half-length, obtained by the proprietor direct from the Bishop's family, £31 10s. to Farrer.

Note to the sitting: "Watson, afterwards Bishop of Llandaff, now Professor of Chemistry at Cambridge, to which he had been unanimously elected in 1764, when he knew nothing whatever of the science. He was now in London, a newly-elected Fellow of the Royal Society. The picture is in possession of his descendant, Mr. Watson, Secretary of the Antiquarian Society."—TOM TAYLOR, vol. i., p. 348, note.

WAY, Mr.

Sat in March, 1767, as Mr. Way.

WAY, Mrs.

Daughter of the Rev. Mr. Payne, and sister of Frances, wife of George, 6th Earl of Northampton.

In a blue dress with white sleeves ; seated at a table.'

Sat in February, 1761, as Mrs. Way. Paid for, November 28, 1760, Mrs. Way, £21 ; February 21, 1764, Mrs. Way, £21.

Sold at Christie's, June 29, 1889, Lot 42 (L. Way, owner), for £84, to Rankine ; February 22, 1890, Lot 91 (Way, owner), for £82 19s., to Benjamin.

WEDDELL, William.

Half length, canvas 30 × 25 in.

Of Newby, Yorkshire ; married, February 14, 1771, Elizabeth, eldest daughter of Sir John Ramsden, Bart., M.P. ; M.P. for Kingston on Hull, 1766 to 1774, and Malton, 1775 to 1792 ; died April 30, 1792.

In a dark coat.

Sat in March, 1789. Paid for, March 27, 1789, Mr. Weddell, £26 5s. ; June, 1789, Mr. Weddell, £26 5s.

"Suddenly, on entering the cold bath in Surrey Street, Strand, tempted by the excessive heat of the day, regretted by all who knew him, and in the sixty-eighth year of his age, William Weddell, M.P. for Malton. He had walked into the bath up to his middle, when he was seized with sudden internal chill, and before he could retire, expired. His name written in his hat discovered who he was to the bath-keeper, who immediately sent word to his house, where some friends, with his lady, were waiting his return to dinner, etc."—*Gentleman's Magazine*, 1792, p. 481.



On his death his entailed estates devolved on Thomas, 3rd Lord Grant-ham, and his collection of statues was left to go with his estate, and are still at Newby Hall. His pictures and his house in London he left to his widow ; and were by her left, on her death in 1831, to her nephew, John Charles Ramsden.

The picture belongs to Sir John Ramsden, Bart., at Bulstrode, Gerrard's Cross, Bucks.

WEDDELL, Mrs.

Three-quarter length, canvas 49 × 39 in.

Elizabeth, eldest daughter of Sir John Ramsden, Bart., M.P.; married, February 14th, 1771, William Weddell, of Newby; she was half-sister to the Marchioness of Rockingham; died 1831.

Seated at the foot of a column, with a dark red velvet curtain at the back; wearing a white satin dress, with an ermine cloak, and a long gold sash; her left hand is raised to support her hair, and the right hand is resting in her lap.

Paid for, May 8, 1775, Mrs. Weddell, £36 15s.; May, 1780, Mrs. Weddell, £36 15s.

EXHIBITED.

British Institution, 1844, No. 115, as Mrs. Weddell,	} by the Hon. Mrs. Ramsden.
„ „ 1859, No. 168, as Mrs. Weddell,	
Royal Academy, 1875, No. 34,	

“The late Marchioness of Rockingham (who was born 1736, and died December 19, 1804) was the sole heiress of Mr. Bright, formerly of Badsworth in Yorkshire. Her mother was of the Lowther family, and afterwards married the late Sir John Ramsden, of Byram, of which marriage the present baronet and Mrs. Weddell, the nearest and dearest friend of her beloved sister, are the only surviving issue. . . . To a few friends she has left expressive tokens of her regard, and the residue of her property to her first and dearest friend, Mrs. Weddell.”—*Gentleman's Magazine*, 1805, pp. 180, 181.

The picture, which descended with the last picture, belongs to Sir John Ramsden, Bart., at Bulstrode, Gerrard's Cross, Bucks.

WEDDERBURN, Alexander. *See* LOUGHBOROUGH, *ante*, p. 593.

WEDGWOOD, Josiah, F.R.S., F.S.A.

Half length, canvas 30 × 24 in.

Youngest child of Thomas Wedgwood; born July 12, 1730; became a partner, in 1754, with Thomas Wheldon, of Fenton, the most eminent potter of the day. On the termination of this partnership, in 1759, he established

himself in his native place, Burslem, and soon became widely known for his Queen's ware, black basalt, and cameos ; founded works in 1766, and engaged Flaxman as his chief designer ; succeeded in imitating the Portland Vase in 1790. In 1783 he was elected a Fellow of the Royal Society, and in 1788 was admitted into the Society of Antiquaries. He died at Etruria Hall, Staffordshire, January 3, 1795.

To left ; red coat and wig.

Sat in May, 1782. Paid for, June, 1782, Mr. Wedgwood, £52 10s.

EXHIBITED.

Royal Academy, 1892, No. 21, by Miss Wedgwood.

ENGRAVED.

W. Flaxman, 1783 (oval), $4\frac{7}{8} \times 3\frac{7}{8}$ in.

P. Condé, 1796.

S. W. Harman.

W. Holman.

S. W. Reynolds, 1841, $11\frac{3}{8} \times 9\frac{1}{4}$ in.

John Taylor Wedgwood, 1841 (with frame), $5 \times 4\frac{1}{8}$ in.

G. S. Shury, 1863, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

A copy by Rising, bought in at his sale at Christie's, May 2, 1818, Lot 86, for £4 4s.

The picture belonged in 1863 to Josiah Wedgwood, of Leith Hill Place, Dorking, and now belongs to Miss Wedgwood.

WEDGWOOD, Josiah, F.R.S., F.S.A.

Half length, canvas 30 × 24 in.

Three-quarter face, to the right ; in red coat and wig.

EXHIBITED.

Guelph, 1891, No. 283, by the Earl of Crawford.

The picture belongs to the Earl of Crawford.

A copy was exhibited at the National Portrait Exhibition, 1868, No. 905, by Charles Darwin.

WEDGWOOD, Mrs.

Half length, canvas 30 × 24½ in.

Sarah, only daughter and heiress of Richard Wedgwood ; born August 18, 1735 ; married, 1764, Josiah Wedgwood ; died January 15, 1815.

‘At Parkfields, in her eightieth year, Mrs. Sarah Wedgwood, relict of the late Josiah Wedgwood, of Etruria, co. Stafford.”—*Gentleman’s Magazine*, 1815, p. 378.

To right, looking at the spectator ; black dress ; powdered hair ; white lace cap ; grey background.

Sat in May, 1782. Paid for, June, 1782, Mrs. Wedgwood, £52 10s.

EXHIBITED.

Royal Academy, 1892, No. 20, by Miss Wedgwood.

ENGRAVED.

G. S. Shury, 1863, $4\frac{7}{8} \times 4$ in.

The picture belonged in 1863 to Josiah Wedgwood, of Leith Hill Place, Dorking, and now belongs to Miss Wedgwood.

WELBY, Mr.

Probably William Welby, of Denton, Lincolnshire.

Sat in November, 1761. Paid for after 1760, Mr. Welby, £10 10s. ; before 1762, Mr. Welby, £10 10s. Frame paid.

WELLS, Mrs. Mary.

Maiden name, Davies ; born in Birmingham ; visited Dublin, where she made her first appearance on the stage ; next played in different parts of the north of England ; married Mr. Wells, a performer in the company, by whom she was forsaken ; appeared successfully in the Haymarket in 1781, which led to her engagement at Drury Lane, where she played tragedy, comedy, and opera ; next appearance at Covent Garden ; at the Royalty in 1786, giving imitations of the most celebrated actresses with great applause. She returned to the Haymarket for a few summers, and then retired into a country life.

Sat in September, 1787, as “Lady (Mrs. Wells),” and October, 1787, as “Cottage Lady,” “Lady of the Cottage” (Mrs. Wells, the actress), and January, 1788, as Mrs. Wells (the actress). Paid for (under L), September, 1787, a Lady unknown ; Mrs. Wells (added afterwards), £25 ; after May, 1789, Mrs. Wells, £26 5s. ; May, 1791, Mrs. Wells, in full, £26 5s.

WEMYSS, Francis, 6th Earl of.

Born 1723 ; married, 1745, Lady Catherine Gordon, daughter of Alexander, 2nd Duke of Gordon ; succeeded his brother as 6th Earl in 1787. He built Gosford, and died August, 1808.

In Windsor uniform.

The picture belongs to the Earl of Wemyss. For further particulars see CHARTERIS, *ante*, page 168.

WENTWORTH, Lord.

Thomas Noel, 2nd Viscount Wentworth. His lordship died in 1815, when the viscounty became extinct; but the barony of Wentworth fell into abeyance between his lordship's sister, Lady Milbanke, and his nephew, the Hon. Nathaniel Curzon, afterwards 3rd Lord Scarsdale. Judith, Lady Milbanke, died 1822, and Nathaniel, 3rd Lord Scarsdale, 1856, upon which Lady Milbanke's only child, Anne Isabella, Lady Byron, became Baroness Wentworth.

Sat in March, 1779, and April, 1787. Paid for, August, 1779, Lord Wentworth, £52 10s.

WENTWORTH, Sir Thomas, 5th Baronet.

Of Breton, Yorkshire; served the office of High Sheriff for Yorkshire in 1765; took the name of Blacket on inheriting his maternal estates. The title, dating back to 1664, became extinct on his death, July 11, 1792.

Sat in June, 1764. Paid for, after 1763, Sir Thomas Wentworth, £13 2s. 6d.; 1764, Sir Thomas Wentworth, £13 2s. 6d. Frame paid; case and porter, 8s.; Hogarth's works, £12 12s.

WENTWORTH, Mr. and Mrs. Godfrey.

Three-quarter length, canvas 61 × 57 in., oblong.

Godfrey Wentworth, of Woolley and Hickleton, M.P. for York; married, in 1727, his cousin Dorothy, daughter of Sir Lyon Pilkington, Bart.; died January 18, 1789, aged eighty-four.

Mr. W., in a grey dress, standing with his right arm resting on a pedestal; Mrs. W., seated at his side, in a blue silk dress, with lace sleeves, blue mantle, nursing a spaniel; trees to the left; sky to the right background.

Paid for, April 29, 1763, Mr. and Mrs. Wentworth, £52 10s.; December 5, 1763, Mr. and Mrs. Wentworth, £50. Frame and case paid.

Sold at Christie's, July 22, 1893, Lot 9 (Earl of Onslow, owner), for £304 10s., to Sedelmeyer.

ENGRAVED.

S. W. Reynolds, 1822, $6\frac{1}{8} \times 5\frac{3}{4}$ in., oblong.

The picture is in the possession of Charles Sedelmeyer, of Paris.

WENTWORTH, Miss.

Sat in December, 1761. Paid for, December 21, 1761, Miss Wentworth, £10 10s.; November 13, 1762, Miss Wentworth, £10 10s.

WENTWORTH, Mr.

Paid for, October, 1775, Mr. Wentworth, £36 15s.

WESLEY, The Rev. John.

Second surviving son of the Rev. Samuel Wesley, rector of Epworth, Lincoln; born at Epworth in June, 1703; was the founder of Methodism; he was educated at the Charterhouse and Christchurch College, Oxford; he graduated M.A. at Lincoln College, Oxford, in 1724, and became a Fellow. He acted as his father's curate, and whilst labouring there in 1725 was advanced to priest's orders. Returning to Oxford about 1728, he commenced, together with his brother Charles, James Hervey, and George Whitfield, those religious meetings out of which Methodism sprang. He accompanied General Oglethorpe to Georgia as secretary and to preach to the Indians and settlers in 1735; visited the Moravians at Hernhut in 1738, and after his separation from Whitfield his followers became known as Wesleyan Methodists. The Wesleyan Conference originated in 1744, and for many years he was engaged in travelling over the United Kingdom preaching and organizing the Wesleyan Society. He wrote numerous educational works, many abridged biographies, sermons, tracts, and hymns, and also established the monthly magazine which is still carried on; in fact, the amount and variety of literary work he accomplished was prodigious. He married in 1752 a widow with four children, and separated from her soon afterwards. Died in London, March 2, 1791.

Sat in March, 1755, as Mr. Westley.

Mr. L. H. Wellesley Wesley writes, May 24, 1899: "The Duchess of Wellington tells me that you are not aware that Sir Joshua Reynolds painted John Wesley. The portrait has disappeared; so has that of Lady Mornington. The fire at Dangan Castle is probably answerable for the loss of both. That Sir Joshua did paint John Wesley there can, I think,

be no doubt. In John Wesley's journal, date January 5, 1789, he remarks : ' At the earnest desire of Mrs. T. I once more sat for my picture. Mr. Romney *is* a painter, indeed ! He struck off an exact likeness at once, and did more in one hour than Sir Joshua did in ten.' As the Wellesleys had taken to spell their name Wesley (till the Marquis Wellesley revived or restored the old spelling about the year 1790), and as Wesley was as often as not spelt Westley, no doubt the Mr. Westley mentioned by Sir Joshua in 1755 was the celebrated John."

WEST, The Hon. General John, afterwards 2nd Earl Delawarr.

Half length, canvas 50 × 40 in.

The Hon. John West, eldest son of John, 1st Earl Delawarr; born in 1729; choosing a military life he gradually rose to be lieut.-colonel of his father's troop of Horse Guards, from whence he was removed to be colonel of the first troop of Grenadier Guards in November, 1763; on March 8, 1761, he was made major-general, and on April 30, 1770, lieut.-general; he succeeded as 2nd Earl Delawarr, March 16, 1766; married, August 8, 1756, Mary, daughter of Lieut.-General Wynyard. He was Master of the Horse to Her Majesty from 1766 to his death, which took place November 22, 1777.

Three-quarter face, looking to the left; in red military coat with gold facings and gold gorget on breast; white neckcloth and crimson sash over the right shoulder.

Painted about 1758.

Sold at Greenwood's, April 15, 1796, Lot 10, as Colonel West, for £10 10s., to Sir Harry Englefield; at Christie's, March 8, 1823, Lot 52 (executors of Sir Harry Englefield, Bart.), £11 6s., to Seguiet.

ENGRAVED.

S. W. Reynolds, 1823, 4 × 3½ in.

The picture belongs to Shepherd Bros., 27, King Street, St. James's.

WEST, Mrs.

Mary, daughter of Lieut.-General Wynyard; married, August 8, 1756, Colonel the Hon. John West, afterwards 2nd Earl Delawarr in 1766; became a widow, November 22, 1777; died, October 27, 1784.

Sat in March, 1757, as Mrs. West.

WEST, Mrs.

Sat in February, 1777. Paid for, February, 1777, Mrs. West, £18 7s. 6d. ; May, 1777, Mrs. West, £18 7s. 6d.

A different lady ; the previous Mrs. West became Countess Delawarr in 1766.

WEST, Miss.

Sat in May, 1757.

WESTMORLAND, Thomas, 8th Earl of.

Full length ; walking in a park in a scarlet coat ; right hand extended, holding a stick ; left hand in his trouser pocket ; waistcoat buttoned up to the top ; white neckcloth and powdered wig.

The picture belongs to the Very Rev. T. W. Jex-Blake, Dean of Wells, who bought it in 1887.

See FANE, *ante*, page 297.

WESTMORLAND, Thomas, 8th Earl of.

Sat in May, 1770, as Lord Westmoreland. Paid for, July 4, 1771, Lord Westmoreland, £26 5s.

The whereabouts of this picture, painted in the year of his death, has not been discovered.

WESTMORLAND, John, 9th Earl of, when Lord Burghersh.

Full length ; leaning against a tree ; his hands crossed, leaning on a stick, holding a three-cornered hat ; right leg bent back ; coat and waistcoat with embroidered buttonholes ; landscape background, with view of Apethorpe in the distance.

See BURGHersh, *ante*, page 127.

WESTMORLAND, John, 11th Earl of.

EXHIBITED.

Royal Academy, 1885, No. 56, as John Fane, Lord Burghersh, afterwards Earl of Westmorland, by the Earl of Jersey.

See BURGHersh, *ante*, page 128.

WESTMORLAND, Sarah Ann, Countess of, when Miss Child.
See CHILD, *ante*, page 170.

WESTON, The Rev. Stephen, B.D., F.R.S., F.S.A., R.L.H.

Born at Exeter in 1747; eldest son of Stephen Weston, registrar of that diocese, and grandson of Stephen Weston, Bishop of Exeter; educated at Eton, and from thence went to Exeter College, Oxford. He accompanied Sir Charles Warwick Bamfylde, Bart., as his tutor on an extensive tour on the Continent. He had the living of Mamhead conferred upon him by his friend the Earl of Lisburne in 1771; married in 1784 Miss Tierney; on the death of his wife in 1790 he resigned the living. He was elected a Fellow of the Royal Society in 1792, and of the Society of Antiquaries in 1794. Died in Edward Street, Portman Square, January 8, 1830.

Leaning on his hand on a pillar; cloak over shoulder.

ENGRAVED.

Freeman, $5\frac{1}{4} \times 4$ in., afterwards cut to $3\frac{1}{4} \times 2\frac{3}{4}$ in.

"There are two private portraits of Mr. Weston, one engraved by Harding from a picture painted at Rome in 1775 and the other recently taken and etched by Mrs. Dawson Turner."—*Gentleman's Magazine*, 1830, p. 373.

WESTON, Miss.

Sat in October, 1757.

"In a literary periodical, formerly published by Mr. Willis under the title, 'Willis's Current Notes,' No. 82, October, 1857, will be found under the heading 'Sir Joshua Reynolds's Love Letters,' three letters purporting to be written by Sir Joshua while abroad to a Miss Weston of Great Queen Street. Being unable either to vouch for or verify the authenticity of these letters, I do not insert them. Even if genuine, they throw no additional light on Reynolds's occupations abroad, beyond mentioning Mr. Astley, one of his former fellow-pupils at Hudson's, as his companion in an intended detour on his way home by Venice and Germany. There is no love in the letters, unless there be any tenderness insinuated in the remark that his lips are spoiled for kissing by the accident of Minorca. Miss Weston is described as a lady with an unrequited attachment for Sir Joshua, who had preserved these letters, and, dying in poverty soon after the death of Sir Joshua in 1792, gave them to a family that had befriended her. The story sounds very apocryphal, but there is nothing in the letters themselves to stamp them as forgeries."—*LESLIE AND TAYLOR'S Life of Sir Joshua*, vol. i., pp. 30, 31.

WEYLAND, Mrs.

Paid for March, 1776, Mrs. Weyland, £105.



1. 10002. 1000

WEYMOUTH, Thomas Viscount, K.G.

Thomas Thynne succeeded as 3rd Viscount Weymouth, January 12, 1751; married, May 22, 1759, Lady Elizabeth Cavendish Bentinck, eldest daughter of William, 2nd Duke of Portland; he was created Marquess of Bath, August 18, 1789, and died November 19, 1796.

Sat in March, 1758.

WHARTON, Lady.

Probably Maria Theresa O'Neill O'Beirne, maid of honour to the Queen of Spain, and daughter of Colonel Henry O'Beirne, an Irish officer in the Spanish service; married, as his second wife, Philip, Duke of Wharton. She became a widow, May 31, 1731, and died February 13, 1777.

Sat in February, 1760.

WHARTON, Miss Mary, afterwards Mrs. Garland.

Bought in at Christie's, July 1, 1872, Lot 90, described as Miss Mary Wharton (Mrs. Garland, mother of Mrs. Sharp), painted at Petworth, by the owners, May and Co., for £115 10s. Sold, March 1, 1873, Lot 70 (May and Co., owners), for £71 8s., to Colonel Grant. Bought in, June 18, 1881, Lot 95 (described as Mary Wharton, afterwards Mrs. Garland, 1744), by the owner, Colonel W. L. Grant, for £45 3s. Sold, May 27, 1882, Lot 148 (Colonel Grant, owner), for £25 4s., to Lesser.

WHETHAM, Mrs.

Sat in July, 1769.

WHETHAM, Mrs.

Sat in June, 1757, as Mrs. Wetham. Paid for before 1760, Mrs. Whetham, £6 6s.; after April, 1762, Mrs. Whetson, £7 17s. 6d., not carried into paid column.

WHITBREAD, Samuel, the elder.

Three-quarter length, canvas 50 × 39 in.

The eminent brewer. Born 1721; married, first, Harriet, daughter of William Hayton, and, secondly, August 18, 1769, Lady Mary Cornwallis, daughter of Charles, 1st Earl Cornwallis, which lady died, December 27, 1770.

He became the proprietor of Bedwell Park, Herts, and served as High Sheriff of that county in 1767. He died at Bedwell Park, June 11, 1795, leaving property to the value of over a million.

Seated by a table with an inkstand on it ; powdered wig ; blue coat, fastened with one button ; white cravat and white waistcoat ; curtain ; landscape background.

Sat in June, 1786, and February, 1787, as Mr. Whitbread. Paid for, May 6, 1786, Mr. Whitbread, £105.

EXHIBITED.

British Institution, 1813, No. 55 (third catalogue), as a portrait of the late Mr. Whitbread, by Samuel Whitbread.

ENGRAVED.

S. W. Reynolds, 1803, $13\frac{3}{4} \times 10\frac{7}{8}$ in.

Jones, $13\frac{7}{8} \times 10\frac{7}{8}$ in.

The picture belongs to Samuel Whitbread, at Southill, Biggleswade.

WHITBREAD, Samuel.

Head size, oval, canvas 15 x 13 in.

Born 1758. Whig politician ; entered Parliament as M.P. for Bedford in 1790 ; became intimate with Fox, and in 1805 conducted the attack on Lord Melville. Married, July 11, 1796, Lady Elizabeth Grey, eldest daughter of the 1st Earl Grey, who died November 28, 1846. He became insane, and put an end to his life, July 6, 1815.

As a child, in a striped grey frock ; right arm extended.

Sat in November, 1768, as Master Whitbread.

EXHIBITED.

British Institution, 1813, No. 46 (third catalogue), as Samuel Whitbread, by Samuel Whitbread.

Sold at Christie's, May 9, 1896, Lot 65, owner's name not given, as Samuel Whitbread as a child, for £136 10s., to Agnew, who sold it to Samuel Whitbread.

ENGRAVED.

G. Sanders, 1876, $4 \times 3\frac{1}{4}$ in.

The picture belonged in 1876 to Lord Eversley, who died in 1888, when the title became extinct.

Emma Laura, second daughter of Samuel Whitbread, married, in 1817, Charles Shaw-Lefevre, afterwards Viscount Eversley.

The picture belongs to Samuel Whitbread, at Southill, Biggleswade.

WHITBREAD, Miss Harriot.

Whole length, canvas 91½ × 55 in.

Eldest daughter of Samuel Whitbread, senior; born in 1758; married, in 1789, James Gordon, M.P., of Stocks.

Turned to the right; in a white dress, with gold embroidered ornaments; gauze scarf; landscape background.

Sat in January, 1769, as Miss Harriet Whitbread.

EXHIBITED.

Grosvenor, 1884, No. 171, by Mrs. Bright.

Christie's sales: Bought in, May 8, 1830, Lot 71, by the owner, Robert Ludgate, described as a whole length, portrait of a lady, sister of the late Mr. Whitbread, in a woody landscape, for £42; July 7, 1894, Lot 79 (Bright, owner), for £1,575, to Battersby.

In the Grosvenor Gallery Catalogue, 1884, it says: "This picture was sold at Christie's, 1829, to a gentleman in Buckinghamshire for eighty guineas, who resold it to Mrs. Gordon for the same price. Mrs. Gordon sat several times to Sir Joshua, and died in 1832."

The Mrs. Gordon in the above extract was the wife of James Gordon, son of the above James Gordon, M.P. Mrs. Gordon was left a widow, and then married Mr. Bright; they also lived at Stocks.

WHITBREAD, Miss Emma Maria Elizabeth.

Younger daughter of Samuel Whitbread, senior, married Henry Beauchamp, Lord St. John of Bletsoe, in 1780.

Sat in January, 1769, as Miss Emma Whitbread.

WHITE, Mr.

Sat in July, 1760. Paid for, 1760, Mr. White, £21.

V
WHITE, George.

"It was thus Sir Joshua had picked up his famous original of Ugolino. George White, an Irishman, once a paviour, then a beggar, converted by Sir Joshua into a professional model."—TOM TAYLOR, vol. i., p. 385.

He exhibited White's head in 1771, now in the National Gallery; White as captain of banditti, 1772, now at Crewe Hall, in Cheshire. It is a grimy, haggard version of those strongly-marked features, which stood Sir Joshua in such stead, and had brought the old beggar into a thriving business as a model. He also sat for "The Banished Lord." See FANCY SUBJECTS, UGOLINO, etc.

WHITEFOORD, Caleb, F.R.S., F.S.A.

Half length, canvas 30 × 25 in.

Born at Edinburgh, 1734; educated at the University there; a well-known wit and wine merchant; Secretary to the British Commission for the treating of peace with America, 1782; best remembered now as the inventor of the "Cross Readings" and the mention made of him in Goldsmith's "Retaliation"; died in Argyle Street, February 4, 1810.

"Here Whitefoord reclines, and deny it who can,
Though he merrily liv'd, he is now a grave man;
Rare compound of oddity, frolick, and fun,
Who relished a joke, and rejoic'd in a pun;
Whose temper was generous, open, sincere,
A stranger to flattery, a stranger to fear;
Who scatter'd around wit and humour at will;
Whose daily bon-mots half a column might fill;
A Scotchman from pride and from prejudice free;
A scholar, but surely no pedant was he.
Merry Whitefoord, farewell! for thy sake I admit
That a Scot may have humour—I had almost said wit.
This debt to thy mem'ry I cannot refuse,
Thou best-humour'd man with the worst-humour'd muse."

GOLDSMITH'S *Retaliation*.

Looking to his right; white cravat; fur coat.

Sat in December, 1773, and November, 1774. Paid for, October, 1775, Mr. Whitford, £36 15s., paid by Sir Thos. Mills. It is doubtful whether this addition refers to this picture, or Sir W. Wynn's "St. Cecilia."

"August 15, 1774, Mr. Whiteford. Asfalt: verm: minio principalmente, senza giallo."

Sold at Christie's, June 29, 1854, Lot 24 (William Cave, owner), as Caleb Whiteford, in a crimson coat, for £5 5s., to Gritten.

ENGRAVED.

John Jones, 1793, $17\frac{1}{4} \times 13\frac{7}{8}$ in.

S. W. Reynolds, 1795, $10\frac{1}{4} \times 8\frac{1}{2}$ in.

S. W. Reynolds, $1\frac{5}{8} \times 1\frac{3}{8}$ in.

WHITMORE, General William.

Born 1714; raised the 53rd Regiment, and was its first colonel; Lieutenant-General, February 22, 1760; Warden of the Mint, February, 1766; M.P. for Bridgnorth, 1761-1771; died 1771.

Sat in April, 1759. Paid for after 1760, General Whitmore, £21.

WHITSLED, James, M.P.

M.P. for St. Ives, 1754, and for Cirencester, 1766-1783.

Sat in November, 1755.

WHITSLED, Mrs.

Sat in November, 1755.

WHITTINGTON, Mrs.

Whole length.

Wife of the late Jacob Downing Whittington, Trebarton Hall, Suffolk.

Painted about 1785, as stated in 1870 catalogue.

Sold at Christie's, May 13, 1870, Lot 52 (T. Williams, owner), for £210, to Agnew; same picture, April 28th, 1894, Lot 81 (Hemming, owner), for £750, to Lesser.

Mr. Lesser writes, August 8, 1899: "The portrait of Mrs. Whittington you refer to was catalogued in error as a work of Sir Joshua, but it was by Sir Thomas Lawrence. Christie's discovered the error, and in the second edition of the catalogue sold it as 'Work by Lawrence.'"

Lawrence was born in 1769, came to London in 1787, and became a student in the Royal Academy in September, 1787. He got an introduction to Sir Joshua, and submitted an oil-painting of himself painted in 1786, upon which Reynolds observed, "Too much of the old masters; study Nature." His work in oil actually commenced in 1788, when he painted portraits of the Queen and Princess Amelia.

WHITWELL, Captain.

Sat in December, 1755.

WICKLOW, Ralph, Viscount, when Ralph Howard.

Whole length, canvas 57 × 37 in.

A caricature group of small figures; Lord Wicklow getting into his carriage, while his tutor, Dr. Benson, calls his attention to a quarrel between the courier and innkeeper; postilion in the centre on a kicking horse.

EXHIBITED.

British Institution, 1853, No. 154,
National Portrait Exhibition, 1867, No. 346, } by the Earl of Wicklow.

The picture belongs to the Earl of Wicklow.

WILKES, Mrs.

Miss Mead, a Buckinghamshire heiress, who married, in 1749, John Wilkes—to one party a martyr, a patriot, an idol; to the other all that was bad; prosecuted for an attack on the King in the “North Briton,” No. 45; was outlawed, and four times re-elected for Middlesex. The resolutions against him were expunged in 1782. He was Lord Mayor of London. An obelisk to his memory, erected by the Corporation of the City of London, stands in Ludgate Circus.

Sat in January, 1755, and June, 1762.

Note to 1755 sitting: “The wife of John Wilkes, the demagogue, already one of the painter’s intimates.”—TOM TAYLOR, vol. i., p. 144.

WILKES, Miss.

Half length, canvas 30 × 25 in.

Probably a sister of John Wilkes, who died, October 4, 1767.

Three-quarter face to the right; in quilted dress, with bows in front and sacque down the back; large lace sleeves; white fichu round neck; ribbon in hair, and pearl earrings.

Painted about 1760. John Wilkes’s daughter was Lady Mayoress in 1774.

ENGRAVED.

S. W. Reynolds, 1821, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

WILKINSON, Mr.

Sat in April, 1771. Paid for, July 4, 1771, Mr Wilkinson, £36 15s.

WILLET, Mrs.

Paid for, September, 1776, Mrs. Willet, £36 15s.

WILLIAMS, Sir Charles Hanbury, K.B.

Of Coldbrook Park, co. Monmouth; third son of John Hanbury, of Pontypool Park; born December 8, 1709; he assumed the name of Williams under his grandfather's will; educated at Eton; M.P. for Monmouth, 1734-1747, and Leominster, 1754-1759; supporter of Walpole both in Parliament and with his political ballads; K.B., May 28, 1744; envoy to Dresden, 1746; minister plenipotentiary at Berlin, 1749; removed to Dresden, 1751; sent to St. Petersburg to engage the Empress in a triple alliance with Austria and England against France, but the negotiation failed. Sir Charles Hanbury married, 1732, Frances, second daughter and co-heiress of Thomas, Earl Coningsby. He became insane, and died November 2, 1759.

Memo. before 1760: "Lord Essex for a copy of Sir Charles Hanbury Williams, £12 12s."

This entry is repeated in the second ledger, together with the amounts for Lady Essex's portrait. *See ante*, page 292.

1760, Sir Charles Hanbury Williams (copy after Minx), £25 4s. (meant for Mengs, an eminent German painter).

Sir Charles Hanbury Williams, K.B., was the father of Frances, Countess of Essex, who died in 1759.

Memo., January, 1757: "Send home Sir H. Williams."

The H. evidently means Hanbury.

Colonel Gerald Boyle, of 48, Queen's Gate Terrace, has a small copy of the picture, by Raphael Mengs.

WILLIAMS, Frances, Lady.

Lady Frances Coningsby, daughter of Thomas, Earl Coningsby; born 1709; married, 1732, Sir Charles Hanbury Williams, K.B.; died 1781.

Sat in March, 1768.

After the death of her husband in 1759 she must have resumed her

maiden name, for we find her paying for her grandchildren's portraits in May, 1768, as Lady Frances Coningsby. *See ante*, page 608.

Colonel Gerald Boyle has a fine portrait of her, probably by Allan Ramsay.

WILLIAMS, George James (Gilly), with RICHARD, LORD EDGCUMBE, and G. A. SELWYN. *See* EDGCUMBE, *ante*, page 276.

WILLIAMS, Mr.

Sat in October, 1757, and May, 1759. Paid for before 1760, Mr. Williams, £21.

WILLIAMS, Miss.

Sat in May, 1768.

WILLOUGHBY, Lady.

Probably Lady Louisa North, daughter of Francis, 1st Earl of Guilford; born March 13, 1737; married, October 8, 1761, John Peto, Lord Willoughby de Broke; died February 2, 1798.

Sat in February, 1764. Paid for, January 28, 1764, Lady Willoughby, £25; February 20, 1765, Lady Willowby, £26 5s.; frame paid, £3 13s. 6d.

WILLOUGHBY, Mr.

Probably Thomas Willoughby; born December 19, 1728; married, April 14, 1770, Georgiana, daughter of Evelyn Chadwick; succeeded as 4th Lord Middleton, December 15, 1774; died January 19, 1781.

Sat in October, 1761. Paid for after April, 1762, Mr. Willowby, £21.

Under M in the first ledger, 1761, is entered: "Mr. Willoughby, August, £10 10s. (erased), see W." This entry is preceded by Lord Middleton (Willowby), £10 10s.," and followed by "Lord Middleton (Willowby), £42."

"March 12, Lady Dowager Middleton; her jointure of £2,000 a year devolves to the present Lord."—*Gentleman's Magazine*, 1762, p. 145.



WILLSON, Mr.

Sat in March, 1764, as Mr. Willson. Paid for after March 11, 1764, Mr. Willson, £25 ; case, 5s.

WILMOT, Sir John Eardley, Kt.

Half length, panel 30 × 25 in.

Second son of Robert Wilmot and Ursula, daughter of Sir Samuel Murrow ; born, August 16, 1709 ; was educated at a school in Derby, where he was a schoolfellow of Dr. Johnson and David Garrick ; afterwards at Westminster School and Trinity Hall, Cambridge ; called to the bar at the Inner Temple in 1732 ; refused a silk gown, the rank of King's Serjeant, and a seat in Parliament in 1742 ; married, April, 1754, Sarah, daughter of Thomas Rivett, of Derby ; was made a Justice of the Court of King's Bench in 1755, when he was knighted. In November, 1756, he was appointed a Commissioner of the Great Seal, and by this was much alarmed lest the office of Lord Chancellor should be offered to him. He escaped, but in August, 1766, was named to succeed Lord Camden as Chief Justice of the Court of Common Pleas. This office he reluctantly accepted, and in January, 1770, was offered the Great Seal with whatever peerage, pension, and reversion he might desire ; but he was immovable. He then resolved to resign his office of Chief Justice in order to avoid all further solicitation, and in January, 1771, carried his resolution into effect. He survived about twenty years, and died February 5, 1792.

Seated ; three-quarter face to the right ; powdered wig ; light grey coat and black velvet waistcoat and white neckcloth. There is a sketch on the back of the panel.

Sat in November, 1784. Paid for, March, 1785, Sir Eardley Wilmot, £52 10s. Exhibited at the Royal Academy, 1785, No. 162.

Morning Chronicle observes on No. 162, 1785 : "Portrait of a Gentleman. Sir Audley Wilmot is, without doubt, the subject. This performance has considerable merit."

ENGRAVED.

F. Bartolozzi, 1801, $7\frac{7}{8} \times 6\frac{5}{8}$ in.

W. Evans, 1811 (vignette), $7\frac{1}{2} \times 6\frac{1}{4}$ in.

G. H. Every, 1864, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

The picture belonged in 1811 to John Wilmot ; in 1864 to Sir John Eardley Wilmot, Bart., and now belongs to Sir John Eardley Wilmot, Bart., at 83, Cromwell Road.

WILMOT, Sir John Eardley, Bart.

Half length, canvas 30 x 25 in.

Replica.

Described by Waagen as "Portrait of the Lord Chief Justice in a grey coat. The conception is true and simple and the treatment careful."

EXHIBITED.

British Institution, 1861, No. 142, by Sir Culling Eardley, Bart.

The picture belongs to Mrs. Culling Hanbury, at Bedwell Park, Hatfield.

WILMOT, Mrs., and Daughter.

Half length, canvas.

Her husband, H. Wilmot, held some high legal appointment ; they lived at Farnborough Park, Hants, and had a residence in Hampton Court Palace ; she died at Bath in 1793, aged seventy-six.

The daughter was afterwards Mrs. Seton, and died in 1803, aged forty-three ; she was a pupil of Sir Joshua, and there are two pictures by her in the family. Sir Joshua used to visit them.

The mother is full face ; her daughter in profile, standing by her side.

The picture must have been painted about 1776.

There are no sittings or payments recorded for this picture, but it may have been a present.

The picture was left by Mr. Wilmot in 1794 to his son-in-law, Mr. Seton, who owned it until 1836 ; from then until 1845 it belonged to Mrs. Thomas Christopher ; and from 1845 to 1872 to Captain T. B. Christopher, R.N. ; and from 1872 to 1899 to Wilmot Christopher, from whom it passed to Captain Alfred Seton Christopher, the present owner.

WILMOT, Miss.

Sat in March, 1766. Paid for, June 25, 1766, Miss Wilmot, £36 5s.

WILSON, Colonel.

Paid for, 1764, Coll. Wilson, £25 ; case, 7s. Not carried into paid column.

WILSON, Mrs.

Sat in December, 1759.

WILSON, Mrs.

Sat in March, 1769.

WILSON, Miss.

Exhibited in the Royal Academy, 1784, No. 177, A Nymph and Cupid.
"Miss Wilson bad and gross."—W. See FANCY SUBJECTS.

WILTON, Joseph, R.A.

Half length, canvas 30 × 23½ in.

Born, July 16, 1722 ; commenced his professional studies under Laurent Delvaux at Nivelles in Brabant ; in 1744 he went to Paris under Pigalle, where he gained a silver medal for sculpture in marble, and three years later proceeded to Rome, where, in 1750, the Jubilee gold medal given by Pope Benedict XIV. was awarded to him by the Academy ; after spending eight years in Italy he returned to England in 1755 in company with Sir William Chambers and Cipriani, and was chosen with them to superintend the Duke of Richmond's sculpture gallery in Spring Gardens. Previously to this he had been appointed state-coach carver to the king, in which capacity he designed the coronation coach of George III. His principal work is the fine monument to General Wolfe in Westminster Abbey ; also the statue of George III. at the Royal Exchange. He was one of the founders of the Royal Academy, of which he became Keeper in 1790. He held the office until his death. Died, November 25, 1803.

His daughter Frances married, March 8, 1774, Sir Robert Chambers, Chief Justice of Bengal, and was the grandmother of George Wilton Chambers, of Clough House.

Full face ; in a dark fur-trimmed coat, with gold ornaments ; a curtain forms a border round the figure.

Painted in Florence in 1752.

EXHIBITED.

National Portrait Exhibition, 1867, No. 522, } by G. W. Chambers.
Royal Academy, 1884, No. 51,

ENGRAVED.

F. Bromley, 1862, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

"While at Florence he painted a portrait of Joseph Wilton, an English sculptor, who afterwards became Keeper of the Royal Academy. This picture, Farrington says, was much admired as 'a brilliant display of those qualities in which he so eminently excelled.'"—TOM TAYLOR, vol. i., p. 59.

The picture belongs to George Wilton Chambers, at Clough House, Yorkshire.

WINDHAM, Mr.

Paid for, September 27, 1764, Mr. Windham, £31 10s.

WINDHAM, Colonel.

Whole length.

Exhibited in the Royal Academy, 1782, No. 149, as Portrait of an officer. Walpole calls it Col. Windham.

Morning Herald, 1782: "The Portrait of an Officer in the Guards is a masterly execution, but the neck of the horse, making every allowance for the position of his head, is certainly out of proportion."

WINDHAM, The Right Hon. William.

Half length, canvas 30 x 25 in.

Born 1750; a Whig statesman; M.P. for Norwich, 1783; Secretary at War under Pitt for seven years, after which he remained in opposition till 1806, when, in the "Ministry of all the Talents," he resumed his former position; died June 4, 1810.

In powdered wig; high-collared coat; white cravat; curtain behind. One of the last two portraits Sir Joshua painted.

Sat in July, 1789, as Mr. Windham. Paid for, August, 1788, Mr. Windham, £52 10s. Exhibited at the Royal Academy, 1788, No. 38, as Portrait of a gentleman (finished). Walpole describes it as Mr. Wyndham of Felbridge.

EXHIBITED.

British Institution, 1813, No. 134, by G. H. Cholmondeley.

„ „ 1820, No. 44, by G. J. Cholmondeley.

A newspaper, 1790, says: "Mr. Cholmondeley is for Mr. Wyndham as Mr. Wyndham's fine head was for Mr. Cholmondeley."

ENGRAVED.

J. Jones, 1792, $17\frac{1}{2} \times 13\frac{1}{4}$ in.

W. T. Fry, $5\frac{1}{4} \times 4$ in., for the "Temple of the Muses."

Bequeathed to the National Gallery by G. J. Cholmondeley in 1831, No. 128. The picture has been removed from the collection under the National Gallery Loan Act.

"June 4, 1810, at his house in Pall Mall, at half-past eleven in the morning, the Right Hon. William Windham, M.P., D.C.L., one of His Majesty's most honourable Privy Council and a governor of the Charterhouse. Mr. Windham was descended from a very antient and highly respectable family of Norfolk, where they had resided for several generations, and possessed considerable property. His father, William Windham, was one of the most admired characters of his time. . . . He died in 1761, leaving his only son, then eleven years old, under the care of the executors of his will, the Rev. Dr. Dampier and Mr. Garrick. Mr. Windham was born at Felbrigg Hall in Norfolk in March, 1750; was at Eton from 1762 to 1766, when he removed to the University of Glasgow. . . . In September, 1767, he became a gentleman commoner of University College, Oxford, Mr. (afterwards Sir Robert) Chambers being his tutor. . . . In 1773 he accompanied his friend Constantine, Lord Mulgrave, in his voyage towards the North Pole, but he was so harassed by sea sickness that he was under the necessity of being landed in Norway and of wholly abandoning his purpose. . . . Previous to his leaving England he was chosen a member of the Literary Club founded by Sir Joshua Reynolds and Dr. Johnson. . . . In 1782 he came into Parliament, where he sat for twenty-eight years, at first for Norwich. . . . In 1783 he was appointed Principal Secretary to the Earl of Northington, then Lord Lieutenant of Ireland, and in that capacity he visited Dublin in the spring of 1783, and intended to have accompanied his Excellency, when, being prevented by illness, he relinquished his office, and his friend, the Hon. Thomas Pelham, was appointed Secretary in his room. . . . On the 8th of last July Mr. Windham, as he passed by the end of Conduit Street, saw a house on fire, and with the same gallantry of spirit which on a former occasion induced him to exert himself to save a part of the venerable abbey of Westminster from destruction, he instantly hastened to the spot . . . and soon observed that the house of Mr. North was not far distant from that which was then on fire. He therefore immediately undertook to save his friend's library, which he knew to be very valuable. With the most strenuous activity he exerted himself for four hours, and in the midst of rain and the playing of the fire engines, with such effect, that with the assistance of two or three persons whom he had selected from the crowd assembled on the occasion, he saved four parts out of five of the library, and before they could empty the fifth book room the house took fire. . . . In removing some heavy volumes he accidentally fell, and suffered a slight contusion on his hip. . . . By this accident, however, an indolent insistent tumour was formed in the part affected. . . . He then resolved to submit to the operation. . . . He bore the operation with the most heroic fortitude. . . . In 1798 Mr. Windham married Cecilia, the third daughter of the late Commander Forrest. . . . With what happiness their union was attended may appear from his will, by which he has devised to Mrs. W. the whole of his estate for life," etc., etc.—Extracts from *Gentleman's Magazine*, 1810, Part I., pp. 588-593.

WINDSOR, Lady Ann.

Ann, eighth child of Other-Lewis Windsor, 4th Earl of Plymouth, and Catherine, eldest daughter of Thomas, Lord Archer; born 1762; married, June 6, 1787, the Rev. Sir Thomas Broughton; died, August 10, 1793.

Sold at Christie's, April 30, 1870, Lot 89 (Delafield, owner), for £220 10s., to Sir C. Mills, described, daughter of the Earl of Plymouth.

The picture belongs to Lord Hillingdon.

WINDSOR, Miss.

Sat in April, 1764.

WINTER, Captain.

Whole length, canvas 43 × 53 in., oblong.

Small full-length figure, in uniform, standing by his horse, with his right arm holding the rein on its back ; a large tree in the centre ; a park to the left, and a battle to the right.

Sat in January, 1759, as Mr. Winter.

EXHIBITED.

Royal Academy, 1876, No. 244, by the Earl of Normanton.

Bought in by the owner, Mrs. Welch, at Christie's, June 3, 1865, Lot 129, for £65 2s. Sold, July 13, 1895, Lot 49 (Earl of Normanton, owner), for £761 5s., to Tooth.

ENGRAVED.

F. Bromley, 1864, $7\frac{1}{8} \times 5\frac{7}{8}$ in.

Note to the sitting : "Mr. Winter was a captain in the Guards. His picture, less than life size, and full length, standing by his horse, with a battle in the background, was lately (1865) in the possession of Mr. Bryant, of St. James's Street."—TOM TAYLOR, vol. i., p. 176, note.

The picture belongs to Arthur Tooth and Sons.

WINTERTON, Edward, Earl.

Three-quarter length, canvas 49 × 39½ in.

Edward Turnour Garth, created Baron Winterton of Garth, April 10, 1761 ; advanced to the dignity of Viscount Turnour and Earl Winterton, February 12, 1766 ; married, first, in 1756, Anne, daughter and co-heiress of Thomas, Lord Archer, who died June 20, 1775 ; and secondly, in 1778, Elizabeth, daughter of John Armstrong, of Godalming ; died August, 1788.

Sat in August, 1764.

The picture belongs to Earl Winterton at Shillinglee Park, Petworth.

WINTERTON, Anne, Countess.

Three-quarter length, canvas 49 × 39½ in.

Anne, daughter and co-heiress of Thomas, Lord Archer ; married, 1756, as his first wife, Edward, 1st Earl Winterton ; died June 20, 1775.

Sat in June, 1757, as Mrs. Turner, and in August, 1764, as Lady Winterton.

This picture must have been commenced in 1758, as Earl Winterton has the following receipt :

“ June 29, 1758.

“ Received of Edward Turnour, Esq., the sum of twenty-four guineas for Mrs. Turnour's picture by me.

“ £25 4s.

“ J. REYNOLDS.”

The picture belongs to Earl Winterton at Shillinglee Park, Petworth.

WINTERTON, Edward, Earl.

Paid for, April, 1776, Earl of Winterton, £52 10s.

The picture belongs to the Misses Pidcock at Pinehurst, near Farnborough.

WINTERTON, Elizabeth, Countess.

Elizabeth, daughter of John Armstrong, of Godalming ; married, 1778, as his second wife, Edward, 1st Earl Winterton ; became a widow in August, 1788 ; married, secondly, William Richardson ; died December 1, 1841.

Paid for, October, 1778, Lady Winterton, £73 10s.

“ December 1. In Upper Seymour Street, aged eighty-three, the Right Hon. Elizabeth Dowager Countess of Winterton, relict of Edward Garth, 1st Earl of Winterton, and subsequently of the late William Richardson. She was the daughter of John Armstrong ; became the second wife of the Earl of Winterton in 1778, and his widow in 1788, having had issue the Hon. and Rev. E. J. Turnour, the late Lady Elizabeth, and two children who died young.”—*Gentleman's Magazine*, 1842, p. 112.

The picture belongs to the Misses Pidcock at Pinehurst, near Farnborough. The owners are descended from Elizabeth, Countess Winterton.

WITCHELL, Colonel or Mr.

Sat in July, 1755.

WODEHOUSE, Mrs.

Half length, canvas 30 × 25 in.

Sarah, only daughter of Pryse Campbell, of Cawdor Castle, and sister of John, 1st Lord Cawdor ; married, September 12, 1782, Thomas Wodehouse, barrister-at-law, brother to Lord Wodehouse.

ENGRAVED.

Charles Turner, A.R.A., 1823, $7\frac{1}{8} \times 6\frac{1}{8}$ in. (oval).

F. Hunter, $5\frac{1}{4} \times 4\frac{1}{4}$ in.

WOFFINGTON, Margaret.

Half length, canvas 36 × 28 in.

Comic actress; born in Dublin, 1720; brought up to the stage by Madame Violante, a rope-dancer; appeared first in Dublin; at Covent Garden as "Sir Harry Wildair" in 1738. In Dublin with Garrick in 1742; rival of Mrs. Cibber and Mrs. Bellamy; struck with paralysis on the stage in May, 1757; died at Teddington, where she was noted for her charities, in 1760.

To right, in the character of "Penelope," wearing a crown; hands crossed over her breast.

EXHIBITED.

National Portrait Exhibition, 1867, No. 366, by the Countess Delawarr.

Dublin, 1872, No. 147, by Lord Buckhurst.

Guelph, 1891, No. 291, by Lord Sackville.

In 1867, Mr. Henry Graves, "not by Reynolds." Mr. A. Graves saw the picture again in 1899, and considers it to be by A. Pond, but certainly not by Reynolds.

The picture belongs to Lord Sackville, at Knole.

There is no record of Peg Woffington ever having sat to Reynolds, neither are any payments recorded.

WOLFE, General.

James Wolfe, the conqueror of Quebec, was born at Westerham vicarage, Kent, in 1727; the eldest son of General Edward Wolfe; entered the army, 1742, and fought at Dettingen in the following year; served in Scotland in 1745 and 1746. In the expedition against Rochefort, 1757, he was quartermaster-general; served under General Amherst, with the rank of colonel, against Cape Breton; the expedition for the capture of Quebec was confided to him; as major-general, commanding 9,000 men, he sailed from England in February, 1759, and on June 26 landed opposite to Quebec. The attack was successful, and at the dawn of day, September 13, he found himself on the Plains of Abraham, routed the French, and the capitulation of Quebec followed, which decided the fate of Canada. Wolfe died in the hour of victory. His body was brought home and buried in Greenwich Church.



Thomas Bland of Virginia

There is a monument to him in Westminster Abbey, and his portrait by J. S. C. Schaak is in the National Portrait Gallery. It was presented by Leopold, King of the Belgians, July, 1858, No. 48.

EXHIBITED.

Suffolk Street, 1833, No. 183, by Mr. Bridgman.

Bought in at Christie's, February 15, 1840, Lot 55, by the owner, Granon, for £10 10s.; sold April 14, 1864, Lot 119 (Bishop of Ely, owner), for £7 7s., to King, described in catalogue, "when a young man, in uniform."

There is no record of any sittings to Reynolds or any payments.

WOLSELEY, Mrs.

Sat in July, 1761.

WOMBWELL, Miss.

Sat in June, 1757. See MRS. TURNER, *ante*, page 992.

WOOD, Mr.

Sat in April, 1757.

WOOD, Mrs.

Sat in April, 1757.

There was apparently another sitter besides Mr. and Mrs. Wood in the April of this year, entered as "Mr. Wood's Lady."

WOOD, Mr.

Sat in September, 1761.

WOODCOCK, Mr. Edward, Sen.

Solicitor of Lincoln's Inn, and an eminent conveyancer.

Three-quarter face, to the right; full powdered wig; velvet coat, unbuttoned; white cravat and frill.

Sat in December, 1761, and December, 1762. Paid for, March 16, 1763, Mr. Woodcock, £21. Frame paid. March 16, 1763, Mr. Woodcock, £21.

ENGRAVED.

S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

Note to the 1761 sitting: "The eminent conveyancer, engraved."

Memo.: "November, 1768. Mr. Woodcock's picture to be sent to Mr. Woodcock's, King's Row, Bedford Row, Bloomsbury Square."

The picture belonged in 1845 to the Rev. Dr. Woodcock.

WOODCOCK, Mr. Edward, Sen.

Second picture.

Sat in July, 1764. Paid for, October 17, 1764, Mr. Woodcock, Senr., £26 5s.; frame paid, £3 18s.

WOODCOCK, Mr., Jun.

Paid for, August 10, 1764, Mr. Woodcock, Junr., £13 2s. 6d.; September 5, 1764, Mr. Woodcock, Junr., £13 2s. 6d.

WOODCOCK, Mrs.

Sat in September, 1764. Paid for, August 10, 1764, Mrs. Woodcock, £13 2s. 6d.

WOODLEY, Mr.

Sat in March, 1762.

The picture is in the possession of Walter Ralph Bankes, at Kingston Lacey.

WOODLEY, Mrs.

Half length, oval, canvas 30 × 24 in.

Only daughter of Abraham Payne, eldest son of Sir Charles Payne, Bart., of St. Christophers, Major-General of the Leeward Islands; married William Woodley, Governor of the Leeward Islands.

Profile to right; white figured dress, open in front; dark green mantle over right shoulder.

Sat in March, 1758, as Miss Payne. Paid for before 1761, Miss Payne, now Mrs. Woodly, £18 18s.; case to Miss Payne's picture, 10s.; oilskin, 10s.

EXHIBITED.

British Institution, 1864, No. 122, by H. J. P. Bankes.

Royal Academy, 1875, No. 25, by W. R. Bankes.

ENGRAVED.

G. H. Every, 1864, $4\frac{7}{8} \times 4$ in.

Frances, daughter of Mrs. Woodley, married in 1784 Henry Bankes, of Kingston Lacey, co. Dorset. The picture belonged in 1864 to Henry John Percival Bankes, then a minor, and now belongs to his brother, Walter Ralph Bankes, at Kingston Lacey.

↓

WOODLEY, Mrs.

Paid for, March 8, 1764, Mrs. Woodly, £21; same date, Mrs. Woodly, £15 15s.

Evidently a second portrait.

WOODWARD, Henry.

Half length, canvas 30 × 25 in.

Henry Woodward was born in the Borough, 1717. He was placed in the Merchant Taylors' School, where he made good progress, and acquired a taste for the classics. About fourteen he showed a bias for a theatrical life, brought about by the uncommon run of the "Beggar's Opera," which Rich, the manager of the Theatre Royal, Lincoln's Inn Fields, had represented by children. The part of Peacham was given to Woodward, who performed it with great success. He then began pantomimical characters, and progressed up to harlequin. His talents secured him a genteel engagement at Covent Garden, where, upon the death of Chapman the comedian, he was afforded the opportunity of exhibiting his comic powers—Marplot, Lord Foppington, Sir Andrew Aguecheek, Touchstone, Captain Parolles. In 1747 he appeared in Smock Alley Theatre, Dublin, then under Sheridan's management. During this engagement he attacked Foote in his favourite piece of "Ted, or the Diversions of the Morning," and beat him out of the field. He returned to England, and was engaged by Mr. Garrick, then at Drury Lane. The comedy of "Every Man in his Humour" was revived for him; various suitable characters followed, and out of the engagement he realized six thousand pounds. Next, he must be a manager—*aut Cæsar aut nullus*—and

joined Barry at Covent Garden at the time, to oppose Mr. Sheridan. In Dublin a new house was accordingly erected for them in Crow Street, and opened on October 22, 1758, with the comedy of "She Would and She Would Not." The second night was the "Beggar's Opera." The Dublin venture was a failure, and Woodward withdrew his share, an agreement in which he was secured. He then returned to London, and continued at the head of his profession till 1776, when his health failed, and he died in 1777. He left the interest in his fortune to Mrs. Bellamy, the actress, and the principal to his brother and family. His merit as a leading actor was considerable, and he was the composer of three of the best pantomimes of his time, namely, "Harlequin Fortunatus," "Harlequin Sorcerer," and "Queen Mab."

In a Vandyke dress, slashed sleeves; right hand holding a mask; curtain background.

Sat in September, 1759; July, 1760; September, 1761; and November, 1762. Paid for, December 5, 1765, Mr. Woodward (25 paid), £26 5s.

"Woodward, the comedian, who mostly resided at the Bedford Arms in Covent Garden, was particularly intimate with Stacey, the landlord and gave him his portrait with a mask in his hand—one of the early pictures by Sir J. Reynolds."—SMITH'S *Life of Nollekens*, vol. ii., p. 350.

ENGRAVED.

J. Watson, $11\frac{1}{8} \times 8\frac{7}{8}$ in.

C. Townley.

The picture belongs to Lord Leconfield, and is No. 290 in the Petworth catalogue.

WOODYEAR, John.

Of Crookhill. See SIR C. TURNER, *ante*, page 991, and CARICATURES.

WOOLLERY, Mrs. and Master.

Sat in January, 1755, as Mrs. and Master Woollery.

Note to the sitting: "There is an engraving from a picture of a mother and child called Mrs. Woolridge. Is it from this picture? Sir Joshua's names are often imperfectly caught and carelessly spelt."—TOM TAYLOR, vol. i., p. 144.

WORDEN, Lady. See WARDEN, *ante*, page 1030.

WORSLEY, Sir Richard, Bart.

Whole length, canvas 92 × 36 in.

Born March 17, 1751; M.P. for Newport, and Clerk of Her Majesty's Privy Council; Governor of the Isle of Wight, and author of the history of that island, and other works; married Dorothy, daughter and co-heiress of Sir John Fleming, Bart., of Brampton Park; died at Appuldurcombe, August 5, 1805.

In a landscape; red coat; hands crossed; resting upon a stick, and holding his hat; in the costume of the South Hants Militia.

Paid for, April, 1776, Sir Richard Worsley, £157 10s.; August 25, 1789, Sir R. Worsley, for Liberality, £20. It is doubtful whether this payment was for a fancy subject, or was a payment in connection with some previous transaction; the Earl of Yarborough has no picture answering this description.

EXHIBITED.

British Institution, 1845, No. 97,	}	by the Earl of Yarborough.
„ „ 1850, No. 52,		
Dublin, 1853, No. 740,		
Art Treasures, Manchester, 1857, No. 65,		
Royal Academy, 1875, No. 218,		
Grosvenor, 1884, No. 141,		

The picture descended from Sir Richard Worsley to his niece, Henrietta, daughter of the Hon. John Bridgman Simpson, who married, August 11, 1806, Charles, 2nd Baron Yarborough; it now belongs to the Earl of Yarborough.

A portrait of Sir Richard Worsley was sold at Christie's, July 28, 1888, Lot 98 (Ralph Piercey, owner), for £44 2s., to White.

WORSLEY, Dorothy, Lady.

Whole length.

Seymour Dorothy, daughter and co-heiress of Sir John Fleming, of Brampton Park; married, September 21, 1775, Sir Richard Worsley, Bart.

Sat in March, 1777. Paid for, January 16, 1776, Lady Worsley, £157 10s.; same date, do., £157 10s.

This picture, or pictures, of Lady Worsley cannot be found. It is quite possible they may have been destroyed in 1782, when Sir R. Worsley brought an action for divorce against his wife and Captain Bisset.

WORSLEY, Lady.

Whole length, canvas 93 × 57 in.

Standing in front, in a landscape ; three-quarter profile to right ; in the uniform of her husband's regiment, Hants Militia ; black hat and feathers ; riding-whip in her right hand.

Sat in June, 1779. Paid for, June, 1781, Lady Worsley in a riding habit, given to Mr. Lascells, £150 ; not in paid column. Exhibited in the Royal Academy, 1780, No. 102.

EXHIBITED.

British Institution, 1851, No. 138, }
Royal Academy, 1886, No. 157, } by the Earl of Harewood.

"He was now finishing his fine full length of a beautiful and conspicuous woman (soon, alas ! to become notorious by the circumstances of her divorce), Lady Worsley, the wife of his old acquaintance and Isle of Wight host, Sir Richard Worsley. She is painted in the uniform of her husband's regiment of Hants militia."—TOM TAYLOR, vol. ii., p. 218.

This paragraph should have been inserted under 1780, not 1778.

The picture belongs to the Earl of Harewood, at Harewood House, Leeds.

WRAY, Lady.

Half length, canvas 29 × 24 in.

Miss Esther Summers, wife of Sir Cecil Wray, Bart., of Ashby, Lincoln. Sir Cecil Wray died without issue, January 10, 1805, having entailed his property on the second son of his second sister, John Dalton, in case of failure of heirs male of his cousin and successor.

Full face ; pink fur-lined cloak ; white dress, figured with gold ; landscape background ; within an oval.

Sat in April, 1767. Paid for, September 12, 1767, Lady Wray, £36 15s. Frame paid.

EXHIBITED.

Royal Academy, 1882, No. 2, by W. Lee.

„ „ 1894, No. 16, by Samuel S. Joseph.

Sold at Christie's, June 29, 1878, Lot 56 (Mrs. Dalton, owner), for £262 10s., to Agnew, described, oval, three-quarter length.

Memo., April, 1767 : " ' Lady Wray to be framed in oval and sent to Sir Cecil Wray, at Sommer Castle, near Lincoln, May 18.' The pictures are now at Sleninford, near Ripon, the seat of Captain Dalton, whose family intermarried with the Wrays."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 282, note 4.

Memo., 1767 : "Painted same as Lord Villers, with vernice fatto di cera and Venice turp(entine) mischiato con gli colori macinati in olio, carmine in vece di lacca."

The picture was sold by T. Agnew and Sons to W. Lee.

✓
WRAY, Rev. Mr.

William Ullathorne Wray, cousin to Sir Cecil Wray, Bart., rector of Darles, in Derbyshire; married Frances Bromley; succeeded as 11th Baronet, January 10, 1805, and died 1808. The baronetcy became extinct on the death of his son in October, 1809.

Sat in March, 1762. Paid for, April 1, 1762, Rev. Mr. Wray, £10 10s.; Nov. 13, 1762, Mr. Wray, £10 10s.

✓
WRAY, Miss Mary. See INNES-NORCLIFFE, *ante*, page 509.

✕
WRIGHT, Mr.

Sat in July, 1765.

WROTTESELEY, Miss.

Probably the Hon. Mary Wrottesley, eldest daughter of the Rev. Sir Richard Wrottesley, Bart.; she was maid of honour to the Queen, and sister to the Duchess of Grafton; died December 17, 1769.

Sat in January, 1764, as Miss Wroithesley. Paid for, January 5, 1765, Miss Wrotesley, £38 17s. 6d.

WYATT, Captain.

Bought in at Christie's, June 16, 1855, Lot 97 (Allnutt, owner), for £7 17s. 6d.; described as Captain Wyatt, in the uniform of the old Buffs; distinguished himself at Fontenoy; painted about 1765.

WYLD, Miss.

Sat in April, 1760, and April, 1761, as Miss Wyld. Paid for before November, 1760, Miss Wylde, £21.

WYNDHAM, George O'Brien, F.R.S., F.S.A., afterwards 3rd Earl of Egremont.

Sketch.

Whole length, canvas 14 × 10 in.

Born December 18, 1751; succeeded, August 21, 1763, as 3rd Earl of Egremont; died November 11, 1837.

Stepping off a stone step, left leg in front, the right bent on the step; in a green waistcoat and plum-coloured coat and breeches; right hand extended, the left pointing to a greyhound; column with trees and sky in background.

This picture, which was evidently sketched for a large picture never executed, belongs to Lord Leconfield, and is No. 405* in the Petworth catalogue.

WYNELL, Mr.

Sat in June, 1758.

WYNN, Sir Watkin Williams, Bart.

Sat in June, 1777, for Dilettanti picture. See DILETTANTI, *ante*, page 253.

WYNN, Sir Watkin Williams, Bart.

Three-quarter length, canvas 50 x 40 in.

Born April 19, 1749, and succeeded to the baronetcy, September 26, 1749; married, first, April 6, 1769, Henrietta, fifth daughter of Charles Noel, 4th Duke of Beaufort, who died July 24 following; secondly, December 21, 1771, Charlotte, daughter of the Right Hon. George Grenville, M.P. He was M.P. for Denbigh from 1774 until his death. Died July 29, 1789.

Seated on a square-backed chair, profile to the left; light waistcoat; white neckcloth and frill; dark coat with velvet collar; curtain background.

Sat in February, 1768, as Sir Watkin Williams; August, 1769, and August, 1772, as Sir Watkin Williams Wynn. Paid for, February 24, 1791, Sir Watkins Will^{ms} Wynn, in full, £1,244 5s. This large payment must be for this and the three next pictures, and was evidently paid by the executors two years after Sir Watkin's death.

"At this time, 1769, a disconsolate widower. He had married on April the 13th of this year, Henrietta, daughter of the Duke of Beaufort, and had lost her on July the 24th. Sir W. W. was now in his twentieth year, a gay accomplished *bon vivant*, loving the arts, the friend of Garrick and Reynolds, and a king in his own county. He came of age in 1770, and in the 'Annual Register' for that year, April, will be found the bill of fare for the Gargantuesque banquet at Wynnstay that celebrated that event, when 15,000 people were feasted in the park. He married again in 1771, Charlotte, daughter of the Hon. George Grenville, a beautiful and accomplished woman, twice painted by Sir Joshua."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., p. 348, note 5.

ENGRAVED.

S. W. Reynolds, 1804, $12\frac{1}{8} \times 9\frac{3}{4}$ in.

„ „ $2\frac{3}{8} \times 2$ in.

W. T. Hulland, 1865.

The picture belongs to Sir Herbert Lloyd·Watkin Williams Wynn, Bart., at Wynnstay, Ruabon, Denbighshire.

WYNN, Sir W. W., and HENRIETTA, LADY WYNN.

Whole length, canvas.

Lady Henrietta Somerset, his first wife, fifth daughter of Charles Noel, 4th Duke of Beaufort; born 1748; married, April 6, 1769, Sir Watkin Williams Wynn, Bart.; died at Kensington, July 24, 1769.

Lady Wynn seated on a stool in front of a large vase in the entrance portico of a large building, in a fancy dress costume with slashed sleeves; Sir Watkin in Vandyke dress and cloak leaning on the pedestal with his left arm holding a mask; right hand on hip.

Sat in February, 1769, as Sir Watkin Williams Wynn; March, 1769, as Lady Harriet Somerset.

Note to the March, 1769, sitting: "Now on the point of marriage with Sir W. W. Wynn. She is represented with Sir Watkin in a full length group. They both wear Italian costumes, with masks in their hands."—TOM TAYLOR, vol. i., p. 347, note.

EXHIBITED.

British Institution, 1859, No. 70, } by Sir W. W. Wynn, Bart.
„ „ 1866, No. 92, }

ENGRAVED.

James Scott, 1866, $7\frac{1}{4} \times 4\frac{7}{8}$ in.

WYNN, Sir Watkin Williams, and his Mother.

Whole length, canvas.

Frances, daughter of George Shakerley, of Holme, Cheshire; married, July 16, 1748, as his second wife, Sir Watkin Wynn, M.P. for the co. Denbigh, whose death, September 26, 1749, was occasioned by a fall from his horse when returning from hunting.

Standing on the steps of a portico; the mother, drawing on her left glove with right hand, dressed in a light quilted dress with wide lace sleeves, and black mantle over her shoulders; a white cap over her head coming to a point at the top, and tied under the chin.

Sir Watkin standing by her side, pointing with a three-cornered hat in his left hand to distant landscape ; his right arm bent ; light double-breasted waistcoat trimmed with gold ; white neckcloth ; dark coat open ; a castle on a hill in the distance.

Sat in February, 1770, and January, 1771, as Sir Watkin Williams Wynn.

ENGRAVED.

James Scott, 1866, $7\frac{1}{4} \times 5\frac{3}{8}$ in.

The picture belongs to Sir Herbert Lloyd Watkin Williams Wynn, Bart., at Wynnstay, Ruabon, Denbighshire.

WYNN, Charlotte, Lady, and Children.

Whole length, canvas.

Charlotte, daughter of the Right Hon. George Grenville ; born September 14, 1754 ; married, December 21, 1771, as his second wife, Sir Watkin Williams Wynn, Bart. ; died September 29, 1832, at Richmond, Surrey.

The eldest child, afterwards Sir Watkin Williams Wynn, 5th Baronet, was born October 26, 1772 ; succeeded to the title and family estates during his minority, upon the decease of his father in July, 1789 ; in the same year he entered Christchurch College, Oxford, where he was created D.C.L. in 1793 ; he was returned to Parliament for Denbigh in 1796, and retained the seat up to his death ; married, February 4, 1817, Lady Henrietta Clive, eldest daughter of Edward, Earl Powis ; died January 6, 1840.

Henry Watkin Wynn (afterwards the Right Hon. Sir), G.C.H., K.C.B. ; born, 1783 ; Envoy to the Court of Denmark ; married, in September, 1813, Hester Frances, sixth daughter of Robert, Lord Carrington ; died March 28, 1856.

Miss Frances Wynn died unmarried, June 24, 1857.

Lady Wynn reclining against a cushion on a terrace, her left arm leaning on a pedestal on which is a large vase ; in her right hand she holds a book ; in a yellow dress with ermine-lined cloak ; looking at the three children ; the girl standing in the middle, supported in front by the younger boy and behind by the elder, both embracing her. The eldest boy is in a velvet suit ; the younger in white pinafore and blue sash ; the girl wears a white mob cap ; curtain to right, landscape to left.

From a newspaper, September 19, 1789: "Sir Joshua's beautiful portraits of Lady W. W. Wynne and Lady Betty Delme and children, with some other charming heads, which for many years have been lodged in his infirmary, are now brought out to see the light ; and by the help of fresh varnish and a few varying touches from his pencil, again claim our notice and heartfelt applause."

EXHIBITED.

British Institution, 1813, No. 30 (fourth catalogue),	} by Sir W. W. Wynn, Bart.
British Institution, 1847, No. 24,	
" " 1866, No. 178,	

ENGRAVED.

G. H. Every, 1865, $9 \times 6\frac{1}{8}$ in., oblong.

The picture, which narrowly escaped destruction by being thrown from a window during the fire at Wynnstay in 1858, belongs to Sir Herbert Lloyd Watkin Williams Wynn, Bart., at Wynnstay, Ruabon, Denbighshire.

WYNN, Master, as the "Infant St. John."

Whole length, canvas $27\frac{1}{2} \times 35\frac{1}{2}$ in., oblong.

Sitting, holding a cup into which water is flowing from a rock ; a lamb by his side.

Paid for, February, 1778, Master Wynn, son of Sir Watkin, £52 10s.

EXHIBITED.

British Institution, 1813, No. 142 (third catalogue),	} by Sir W. W. Wynn, Bart.
Suffolk Street, 1833, No. 79,	
British Institution, 1841, No. 1,	
Art Treasures, Manchester, 1857, No. 57,	
British Institution, 1867, No. 201,	
Grosvenor, 1884, No. 18,	

ENGRAVED.

John Dean, 1776, $15\frac{7}{8} \times 12\frac{1}{4}$ in.

S. W. Reynolds, $5\frac{1}{8} \times 3\frac{7}{8}$ in.

The picture belongs to Sir Herbert Lloyd Watkin Williams Wynn, Bart., at Wynnstay, Ruabon, Denbighshire.

A picture of Master Wynn as St. John was bought in at Christie's, June 29, 1878, Lot 90, by the owner, Barton, for £48 6s.

✓
WYNN, Mr.

Probably John Wynne, of the Abbey, co. Denbigh; married Sydney, second daughter of Sir William Williams, Bart.

Sat in May, 1758, January, 1761, and May, 1762. Paid for in 1760, Mr. Wynn (no price).

✓
WYNN, Captain.

Paid for after December, 1760, Capt. Wynn, £15 15s.

Colonel Wynne sold at Greenwood's, April 15, 1796, Lot 15, for £4, to Farrington.

✓
WYNYARD, Colonel.

Probably William Wynyard; made General, September 26, 1787; died January 23, 1789.

"At Kensington Palace, Major-General Wm. Wynyard, colonel of the 20th Regiment of Foot."—*Gentleman's Magazine*, 1789, p. 180.

Sat in January, 1758, as Mr. Winyard.

EXHIBITED.

Suffolk Street, 1832, No. 284, by B. E. Duppa.

Sold at Greenwood's, April 14, 1796, Lot 6, three-quarter length copy, £1 1s., to Whitefoord; April 15, 1796, Lot 11, for £7, to Winward; at Christie's, May 4, 1810, Lot 86 (C. Whitefoord, owner), Colonel Wynyard and Commodore Biron, for £12 12s., to Symmons; July 16, 1831, Lot 131 (John Jackson, R.A., owner), Colonel Wynyard, for £8 18s. 6d., to Duppa.

WYNYARD, Mrs.

The wife of Colonel Wynyard of the Guards. She died May 11, 1764.

Sat in August, 1757, as Mrs. Wynyard.

WYNYARD, Miss Emily.

Half length, canvas 35 × 28½ in.

Daughter of General Wynyard.

Seated to left; nearly full face; holding a scroll inscribed with Arabic (she was a first-rate Arabic scholar); right arm resting on a pedestal; white dress; red sash; curtain background.

Sat in October, 1766. Paid for, April 13, 1764, Miss Wynyard, £25 ;
1767, Miss Wynyard, £25.

EXHIBITED.

British Institution, 1853, No. 152, by Major-General Buckley.

Royal Academy, 1883, No. 247, by A. Buckley.

ENGRAVED.

J. Finlayson, 1771, $17\frac{7}{8} \times 13\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{7}{8} \times 4\frac{7}{8}$ in.

The picture, which descended from the daughter of Countess Delawarr (her sister), who married Edward Pery Buckley, belongs to Alfred Buckley, J.P., of New Hall, co. Wilts. See DELAWARR, *ante*, page 241.

WYNYARD, Miss Emily.

Sat in April, 1755.

Note by Tom Taylor to the sitting : "As a sibyl, wearing a turban, and holding an inscribed scroll."

This is an error, and Tom Taylor probably refers to the last picture, which has no turban, but has the scroll.

YARMOUTH, Amelia, Countess of.

Amelia Sophia de Walmoden ; created Countess of Yarmouth, March, 1740 ; died 1765, aged fifty-six.

Sat in December, 1762.

YATES, Mrs. Anna Maria.

Three-quarter length, canvas 50 x 40 in.

Tragic actress ; appeared in Dublin under her maiden name, Anna Maria Graham, about 1752, without success ; appeared at Drury Lane, 1754, in the character of Julia ; married Richard Yates, the comic actor. A total change then commenced in her performances, owing to the suggestions of her husband, who was an experienced actor. The indisposition of Mrs. Cibber gave her at last the opportunity of acquiring reputation, and she established her fame by the performance of Mandane ("Orphan of China"), which character was intended for Mrs. Cibber. She now became a favourite, and on the death of that actress in 1755 was the unrivalled performer of the day. She played Margaret of Anjou in Dr. Franklin's tragedy, "The Earl of Warwick," Lady Macbeth, and Medea, with the highest appreciation. She died at Pimlico, May 3, 1787, aged fifty-nine, and her remains were interred in Richmond Church, as she requested, those of her father having mouldered in the same place. There is a long account of her in the "Gentleman's Magazine," 1787, pp. 585-589.

Seated with a book in her right hand ; left hand on her lap ; right arm resting on a table ; light brown dress, with ermine-trimmed mantle ; landscape background, with bust of Shakespeare.

Sat in November, 1771, and June, 1772. Paid for August, 1775, Mrs. Yates, paid by Lord Scarsdale, £73 10s.

EXHIBITED.

National Portrait Exhibition, 1867, No. 586, by Joseph Gillott.

Sold by Robins, Piazza, Covent Garden, on July 12, 1819, property of T. Harris, Lot 34, Head of Mrs. Yates, an original undoubtedly by Sir J. Reynolds, for £15 15s. 6d. ; sold at Christie's, April 22, 1842, Lot 69 (John

Knowles, owner), described as Mrs. Yates the actress, from the collection of Mr. Harris, proprietor of Covent Garden Theatre, for £3 17s., to Fuller; April 27, 1872, Lot 293 (Joseph Gillott, owner), for £3 15s., to Greenwood.

"Mrs. Yates, while sitting to Sir Joshua, told him that she always tried to keep her mind fixed on the same kind of subjects, that her expression might remain in keeping throughout the progress of the picture, which was painted for the artist's friend and patroness, Lady Scarsdale."—TOM TAYLOR, vol. i., p. 450.

ENGRAVED.

James Scott, 1863, $5\frac{1}{8} \times 4\frac{1}{2}$ in.

YEO, Major.

Sold at Christie's, May 4, 1810, Lot 78 (C. Whitefoord, owner), for £5, to Townley; June 13, 1859, Lot 214 (J. Hayter, owner), for £10 10s., described "Captain, who fell in the American War," to Cox; June 15, 1866, Lot 49 (Farrer, F.S.A., owner), for £1 1s., to Pope.

YEO, Richard, R.A.

Half length, canvas 30 × 25 in.

Medallist and sculptor. He was appointed one of the engravers to the Royal Mint in 1749, and afterwards principal engraver; was a director of the Society of Artists in 1765. On the establishment of the Royal Academy he was one of the foundation members; died December 3, 1779.

Seated at a table with an inclined desk before him, on which are both hands; on the right is a graver; on the table is a medal; brown coat with white neckcloth, and wig.

Bought in at Christie's, May 27, 1882, Lot 162, by the owners, Graves and Co., for £21; November 24, 1894 (Graves and Co., owners), for £9 19s. 6d.

ENGRAVED.

A. N. Sanders, 1877, $5\frac{1}{4} \times 4\frac{1}{4}$ in.

YONGE, Sir George, Bart., G.C.B.

Half length, canvas 30 × 25 in.

Sir George Yonge, Bart., of Culleton, Devonshire, was M.P. for Honiton, 1754-1796, and in 1770 was one of the Lords of the Admiralty; made G.C.B. 1788; married, first, 1765, daughter and heiress of Bouchier Cleeve, of Foots Cray; died September, 1812.



Lady of the Book, 18th century

Sat in October, 1767, and February, 1768. Paid for, June 23, 1768, Sir George Yonge, £36 15s.

Sold at Christie's, June 1, 1849, Lot 74, described as "Secretary at War, K.B., purchased at Lady Yonge's sale, Hampton Court, 1833"—Catalogue of 1849 adds: "This richly-coloured portrait of this distinguished man may be authenticated by the engravings of E. Scott and C. Warren" (T. Purvis, Q.C., owner), for £5 5s., to Anderson; January 25, 1873, Lot 143 (Miss De la Condamins, owner), for £12 1s. 6d., to Graves, described as "purchased at Hampton Court." Sold in 1873, by Messrs. Henry Graves and Co., for £45, to W. L. Gauchez.

YONGE, The Right Hon. Sir William.

Of Delaford, Bucks. Born 1725; was created a baronet, 1769. He was Lieutenant-Governor of the Island of Dominica; died in the Island of St. Vincent, 1788.

EXHIBITED.

British Institution, 1850, No. 106, by the Right Hon. J. W. Croker.

Sold at Christie's, May 2, 1874, Lot 65 (Rev. G. S. Barrow, owner), for £13 2s. 6d., to Graves, described as "bought at the sale of the widow of his son by J. W. Croker." Bought in at Christie's, July 23, 1881, Lot 195, by the owner, Mrs. Eustace, for £3 13s. 6d.; March 18, 1896, sold at Foster's, Sir William Young (three-quarter length), £79 16s.

YONGE, Philip, D.D.

He was Master of Jesus College, Cambridge, 1752-1758; then Bishop of Bristol until 1761, and thereafter Bishop of Norwich until his death in 1783.

Sat in February, 1769, as Mr. Yonge. After 1768, Mr. Young of Willin, 35 guineas, and a copy, 20 guineas (not carried out into paid column).

The Yonge family came from Swaffham in Norfolk.

The picture is in the Master's Lodge, Jesus College, Cambridge.

YORK, H.R.H. Edward Augustus, Duke of, K.G.

Half length, canvas 30 × 25 in.

Second son of Frederick, Prince of Wales, and next brother to George III.; born 1739; entered the Navy, and was at the taking of Cherbourg and the defeat of St. Cos, 1758; Earl of Ulster and Duke of York and Albany, 1760; Vice-Admiral of the Fleet, 1762; died, unmarried, September 17, 1767; buried in Henry VII.'s Chapel.

Holding a baton in right hand ; profile ; three-cornered hat, with large rosette ; blue coat, trimmed with gold lace.

Sat in December, 1758, and January, 1759 as Prince Edward. Paid for before 1760, Duke of York, £26 5s.

The picture was formerly in Carlton House, and belongs to Her Majesty the Queen, at Windsor Castle, No. 293 in the Windsor Castle inventory.

YORK, H.R.H. Edward Augustus, Duke of, K.G.

Half length, canvas $29\frac{3}{4} \times 25\frac{1}{4}$ in.

Profile, to the right, wearing three-cornered hat ; blue uniform with gold facings ; with riding whip under his left arm.

Sat in December, 1758, and January, 1759, as Prince Edward. Paid for, July 18, 1766, Duke of York, with the horsewhip, £26 5s.

EXHIBITED.

British Institution, 1820, No. 59, by George IV.

National Portrait Exhibition, 1867, No. 414, by Her Majesty the Queen.

ENGRAVED.

G. H. Every, 1865, $4\frac{7}{8} \times 3\frac{7}{8}$ in.

The picture belongs to Her Majesty the Queen, at Buckingham Palace.

✓ YORK, H.R.H. Edward Augustus, Duke of, K.G.

Head size, canvas $24\frac{7}{8} \times 18\frac{3}{4}$ in.

A replica of the head from the riding whip one.

Profile ; a star on breast ; cocked hat, with rosette on side.

The picture belongs to Her Majesty the Queen, at Windsor Castle, and is No. 469 in the Windsor Castle inventory.

✓ YORK, H.R.H. Edward Augustus, Duke of, K.G.

Paid for, July 18, 1766, Duke of York, given to Capt. Walsingham, £26 5s.

Sold at Christie's, May 14, 1858, Lot 7 (Sir Joseph Hawley, owner), as Duke of York in naval uniform, for £2 18s., to Wallis ; February 1, 1861, Lot

141 (Laforet, owner), for 8s., to Flack; June 20, 1874, Lot 46 (Angerstein, owner), for £10 10s., to Graves.

The picture belongs to Henry Graves and Co., Limited.

Another, described as H.R.H. the Duke of York, was sold at Christie's, June 14, 1875, Lot 106, as from Scotland, for £26 5s.

YORK, H.R.H. Frederick, Duke of, K.G.

Whole length, canvas 72 × 57 in.

Afterwards Duke of York and Albany; born August 16, 1763; married, September 29, 1791, Frederica Charlotte, Princess Royal of Prussia; Commander-in-Chief of His Majesty's forces; died January 5, 1827.

Full face; in Garter robes; left hand on his sword; right hand on hip; plumed hat on table; columns in background.

Sat in November, 1787, and January, 1788. Exhibited in the Royal Academy, 1788, No. 88.

"Robes well painted; head and legs flat with no effect."—W.

St. James's Chronicle, 1788: "No. 88. Portrait of His Royal Highness the Duke of York. There is great merit in the general expression and dignity of this picture. We think, however, the legs out of proportion and not truly copied."

EXHIBITED.

British Institution, 1813, No. 123, by the Prince Regent.

"	"	1826, No. 160, as the Duke of York,	} by George IV.
"	"	1827, No. 99, as the late Duke of	
		York,	

ENGRAVED.

J. Jones, 1790, 24 × 15 in.

S. W. Reynolds (S. Cousins, R.A.), 6 $\frac{3}{8}$ × 4 $\frac{1}{8}$ in.

The picture belongs to Her Majesty the Queen, at St. James's Palace.

Two pictures, Duke of York and Sir William Boothby, were sold at Christie's, June 3, 1825, Lot 1 (Webb, owner), for £5 5s., to Lord King.

YORK, Archbishop of. See MARKHAM, *ante*, page 621.

YORKE, The Ladies AMABEL and MARY JEMIMA.

Whole length, canvas 77 × 67½ in.

Lady Amabel Yorke, eldest daughter of Philip, 2nd Earl of Hardwicke, and Lady Jemima Campbell, only daughter of John, 3rd Earl of Breadalbane, who became, on the demise of her maternal grandfather, Henry de Grey, Duke of Kent, Marchioness of Kent and Baroness Lucas of Crudwell; the Marchioness died, January 10, 1797; born, January 22, 1751; married, July 16, 1772, Alexander Hume Campbell, Lord Polwarth, eldest surviving son of Hugh, 3rd Earl of Marchmont, created Lord Hume of Berwick, May 20, 1776, who died without issue, before his father, March 9, 1781. She succeeded as Baroness Lucas, January 10, 1797. She was created, October 25, 1816, Countess de Grey, with remainder to her sister and that lady's male issue. She died in 1833.

Lady Mary Jemima Yorke, younger daughter of Philip, 2nd Earl of Hardwicke; born February 9, 1756; married, August 17, 1780, Thomas, 2nd Lord Grantham. She died January 7, 1830. Her eldest son, Thomas Philip, succeeded his aunt in 1833 as Earl de Grey and Baron Lucas.

Two young girls in a landscape, the elder holding a dove in her right hand; dress trimmed with ermine; sister with a dove also in her right hand; a flowing scarf round her neck; flowered under-petticoat; a dog jumping by her side; pedestal with a sphinx adorned with a wreath of flowers.

Paid for, 1761, Lady Grey's children, £84.

EXHIBITED.

British Institution, 1813, No. 21, as Lady Lucas and Lady Grantham, by Lady Lucas.

Suffolk Street, 1833, No. 73, as "Family Portrait," by Lord de Grey.

Royal Academy, 1875, No. 139, as Lady Amabel and Lady Mary de Grey, by the Dowager Countess Cowper.

Grafton, 1895, No. 154, by Earl Cowper.

ENGRAVED.

Edward Fisher, 1762, 17⅜ × 13⅞ in.

„ „ (smaller).

S. W. Reynolds, 6¾ × 5½ in., as "Protection."

The elder girl was engraved by Valentine Green, A.R.A., 13 × 10 in., reversed, and published as Miss Watson.

The younger girl was engraved by J. Ogborne, 1793, 7¾ × 6½ in., as "Protection."

The picture, which descended to Anne Florence, Countess Cowper, now belongs to Earl Cowper at Wrest Park, Ampthill, Beds.

✓
YORKE, Philip, afterwards 2nd Earl of Hardwicke.

Sat in February, 1755. *See also* HARDWICKE, *ante*, page 434.

YORKE, Master Philip, afterwards Viscount Royston.

Whole length, canvas 49 × 39½ in.

Son of Philip Yorke, 3rd Earl of Hardwicke; born May 7, 1784; became Viscount Royston on his father succeeding as Earl, May 16, 1796; was drowned in a storm off Lübeck in his twenty-fourth year, April 7, 1808.

A child in a white dress; a robin perched on the left arm; to the left a dog seated, looking up into the child's face; landscape background.

Sat in January, 1787. Paid for, March 12, 1788, Mr. York for Master York, £105. Exhibited in the Royal Academy, 1787, No. 167, as Portrait of a child with a dog and bird.

The picture is visible in the engraving after Ramberg's picture of the Royal Academy, 1787, hanging as a companion to Lord Burghersh.

EXHIBITED.

Grosvenor, 1884, No. 167, by the Earl of Hardwicke.

Withdrawn at Christie's, August 7, 1880, Lot 183, Earl of Hardwicke, owner.

ENGRAVED.

Francis Bartolozzi, R.A., 1788, $9\frac{3}{8} \times 7\frac{1}{2}$ in.

Unknown, $4\frac{1}{2} \times 3\frac{1}{2}$ in.

Robert Hart, $3\frac{7}{8} \times 2\frac{7}{8}$ in., as "Anne and her friends."

S. W. Reynolds (S. Cousins, R.A.), $5\frac{3}{4} \times 4\frac{3}{8}$ in.

The picture was sold by the late Earl of Hardwicke to Charles John Wertheimer, and now belongs to Lord Iveagh.

YORKE, The Hon. Mrs. Charles.

Half length, canvas 43½ × 35½ in.

Catherine, daughter of Dr. William Freeman, of Aspeden, Herts; married, 1755, as his first wife, Charles Yorke, second son of the 1st Earl of Hardwicke; died July 10, 1759.

Seated to right; nearly full face; low-cut blue dress, with pearls on it; pearls round the neck and in the hair; a veil is fastened to her right shoulder,

and floats behind ; in her left hand she holds a rose, and other flowers are on the table on which her left arm rests.

Sat in March, 1755, as Miss Freeman.

EXHIBITED.

Royal Academy, 1882, No. 266, by the Countess of Caledon.

Memo., July, 1755 : "Mrs. Yorke's picture to be finished."

YORKE, The Hon. Mrs. Charles.

Half length, canvas 36½ × 28¼ in.

Agneta, daughter and co-heiress of Henry Johnson, of Great Berkhamstead, Herts ; married, as his second wife, the Hon. Charles Yorke, second son of Philip, 1st Earl of Hardwicke.

Full face ; blue dress ; ermine cloak over shoulders ; seated on a red-covered chair, playing a guitar.

EXHIBITED.

Guildhall, 1895, No. 93, by Captain the Hon. J. M. Yorke, R.N.

The picture was purchased from Captain the Hon. John Manners Yorke, R.N., by Charles John Wertheimer, the present owner.

YORKE, The Hon. John, F.R.S.

Fourth son of Philip, 1st Earl of Hardwicke ; born August 27, 1728 ; married Elizabeth, daughter of Reginald Lygon ; he was Clerk of the Crown for life ; patentee for making out commissions in bankruptcy ; M.P. for Reigate ; died January, 1769, leaving a daughter Jemima, who married the Right Hon. Reginald Pole Carew.

In a grey dress ; right arm resting on a table with books and letters upon it, as described in Christie's catalogue.

Withdrawn by the Earl of Hardwicke at Christie's, August 7, 1880, Lot 185.

The picture belongs to the Earl of Hardwicke.

YOUNG, Miss Elizabeth.

Half length, canvas.

Born 1740 ; married Alexander Pope, a native of Cork, an eminent miniature painter and amateur actor. He came to London in 1783 and got an engagement at Covent Garden, and became distinguished as a tragedian.

His wife was introduced to Garrick about 1768, and played two seasons at Drury Lane ; appeared in Dublin, 1770 ; returned to London, engaged first at Drury Lane, next at Covent Garden. In 1784 returned again to Ireland, in which year she married. In a wide range of characters in tragedy and comedy, and in the humorous as well as in its fashionable aspects she was uniformly applauded. Her character was "A good child, a good wife, a good friend, and a good woman." The leading trait of her performance was a sedate sensibility.

Full face, looking towards the right ; dark dress opened in front, with light cloak over her shoulders ; right hand crossed over the left, holding a mask ; high hair ; bust of Shakespeare in the background.

Painted about 1765.

Bought in at Christie's, March 18, 1854, Lot 49, Miss Young, afterwards Mrs. Pope, by the owner, Horne, for £1 10s.

The picture belongs to Arthur Kay at Trecortha, Winton Drive, Glasgow.

YUSAPOFF, Prince de. *See* BAXTER, *ante*, page 64.

ZAMPERINI, La, "Cecchina."

Opera singer and dancer.

"An entry that puzzled me for some time occurs in April, 1767. In a very bad and evidently foreign hand, on two successive mornings, is written, 'Cechina.' I have no doubt that the Italian name in such bad writing records the butterfly apparition in the painting-room of a pretty little coquettish woman of fifteen, La Zamperini, opera singer and dancer, who was now the rage as 'Cecchina' in Piccini's opera, 'La Buona Figliola Maritata.' She was a *chère ami* of Lord March's. I am not aware whether Sir Joshua painted her or not. The engraved portrait of her is by Dance, and has just the wanton, wicked look that should belong to such a history. La Zamperini appeared in Sir Joshua's painting-room in 1762. See Selwyn's 'Correspondence' for this period."—LESLIE AND TAYLOR'S *Life of Sir Joshua*, vol. i., pp. 271, 272.

"She was also painted by Nathaniel Hone, and engraved by John Finlayson, in 1769. Walpole mentions this singer in a letter of December, 1769, as not having a voice ; and in one of February, 1771, as being the mistress of Mr. Hobart, Lord Buckinghamshire's brother, who was then managing the Haymarket Theatre."—CHALONER SMITH, p. 485.



Portrait of a young child

UNKNOWN PORTRAITS.

THE unnamed portraits that have been exhibited and sold by auction reach a very considerable number, but the ascription to Reynolds must, in many instances, be doubtful. The compilers therefore, after careful consideration, decided to retain only those so described that the description may ultimately lead to identification, and others in the different sales where the prices realized are significant that they may be genuine works of the master. All those exhibited at loan exhibitions have been included.

NOBLEMAN.

Exhibited at the Royal Academy in 1777, No. 287, as a young nobleman.

NOBLEMAN.

Exhibited at the Royal Academy, 1785, No. 181, as a nobleman, half length.

NOBLEMAN.

Sold at Christie's, December 6, 1839 (Duke of Buckingham, owner), as portrait of a nobleman, for £1, to Bryant.

NOBLEMAN, K.G.

Whole length, canvas $13\frac{1}{2} \times 9\frac{3}{4}$ in.

Sold at Christie's, July 13, 1896, Lot 336 (Lord Leighton, owner), as a Knight of the Garter, small whole-length, for £12 12s., to Horan.

OFFICER (General).

Exhibited at the Society of Artists in 1766, No. 137, as a general officer, whole length.

OFFICER.

Exhibited at the Society of Artists in 1766, No. 138, as an officer, half length.

OFFICER.

Exhibited at the Royal Academy in 1785, No. 175, as portrait of an officer, half length.

OFFICER.

Exhibited at the Royal Academy in 1785, No. 384, as portrait of an officer.

OFFICER.

Half length, canvas 30 × 25 in.

Full face ; red coat, green and gold facings ; green waistcoat, with gold.

The picture belongs to Lord Leconfield, and is No. 187 in the Petworth catalogue.

OFFICER (General).

Canvas 30½ × 24 in.

Sketch.

Bareheaded and mounted on a grey horse, which prances across the picture ; a skirmish going on in the distance ; a dark sky.

Sold at Greenwood's, April 14, 1796, Lot 52, as a general on horseback, to Sir F. Bourgeois, R.A.

The picture is No. 333 in the Dulwich Gallery, and is called "A Knight in Armour."

OFFICER (General).

Sold at Christie's, May 19, 1821, Lot 50 (Lady Thomond, owner), as a general officer, for £22 1s., to Taylor. April 30, 1825, Lot 33 (James Milsted, owner) as general officer, oval (from Lady Thomond's collection), for £9 9s., to Freend.

OFFICER (General).

Pictures called "General Officers."

Sold at Christie's, May 4, 1810, Lot 82 (Caleb Whitefoord, owner), for £6 6s., to Smith. May 4, 1810, Lot 76 (Caleb Whitefoord, owner), for £14 14s., to Torry. May 18, 1821, Lot 44, for £3 13s. 6d., to Adams. May 19, 1821, Lot 48 (Lady Thomond, owner), for £11 os. 6d., to Phillips. June 26, 1833, Lot 66 (John Plura, owner), for £3 3s., to Brice. April 30, 1859 (Radcliffe, owner), bought in for £2 10s. March 30, 1861, Lot 35, full length (John Wells, owner), for £2 10s.; bought in.

OFFICER.

Sold at Christie's, May 1, 1897, Lot 8, as a *naval* officer, to Agnew, and by them to Leggatt Bros. This picture is probably one of the portraits of General Stringer Lawrence. *See ante*, page 568.

OFFICER.

Head size, canvas 21 × 15 in.

This is a portrait of Captain Robert Orme. *See ante*, page 711.

Full face, turned towards the right; head thrown back; dark hair, tied with bow behind; wearing a red military coat, with blue facings, trimmed with gold; blue waistcoat, with eleven bars of gold and buttons; white neckcloth, with points hanging down.

The picture belongs to A. Parrish, at North Cray Place, Foots Cray.

OFFICER.

Sold at Phillips's, July 29, 1859, Lot 355, as portrait of an officer, for £16 16s.

OFFICER.

Half length, oval, canvas 30 × 25 in.

Painted about 1780.

In a red coat, with blue and gold facings, and epaulets; white neckcloth and frill, button-holes gold only. Three-quarter face to the right; right arm extended; hair tied up at the back.

Sold at Christie's, January 14, 1886, Lot 118 (Colonel Alexander Ridgway, owner), as a gentleman in uniform, for £22 11s. 6d., to Martin H. Colnaghi. It now belongs to Charles T. D. Crews, at 41, Portman Square.

OFFICER.

Sold at Christie's, May 21, 1892, Lot 95 (Egremont collection), as an officer, with his right hand resting on his helmet, to Shepherd, for £57 15s.

CLERGYMAN.

Exhibited at the Royal Academy in 1777, No. 291, as a clergyman, three-quarters.

GENTLEMAN in armour.

Exhibited at the Society of Artists in 1760, No. 50, as gentleman in armour.

GENTLEMAN in naval uniform.

Sold at Christie's, February 22, 1890, Lot 82 (Wetherall, owner), as gentleman in naval uniform, oval, for £39 18s., to Pym.

GENTLEMAN in uniform.

Half length, oval, canvas 30 × 25 in.

Looking to the left ; in a blue and gold coat ; a cloak over his shoulder.

Painted about 1782.

The picture belongs to Lord Leconfield, and is No. 404 in the Petworth catalogue.

GENTLEMAN.

Exhibited at the Society of Artists, 1760, No. 49, as a gentleman.

GENTLEMAN.

Exhibited at the Society of Artists, 1763, No. 98, as a gentleman, three-quarters.

GENTLEMAN.

Exhibited at the Royal Academy in 1773, No. 240, as a gentleman, three-quarters.

GENTLEMAN.

Exhibited at the Royal Academy in 1774, No. 224, as portrait of a gentleman, three-quarters.

GENTLEMAN.

Exhibited at the Royal Academy in 1775, No. 237, as a gentleman, three-quarters.

GENTLEMAN.

Exhibited at the Royal Academy in 1777, No. 292, as a portrait of a gentleman.

GENTLEMAN.

Exhibited at the Royal Academy in 1779, No. 254, as a gentleman.

GENTLEMAN (Young).

Exhibited at the Royal Academy in 1786, No. 10, as portrait of a young gentleman.

GENTLEMAN.

Exhibited at the Royal Academy in 1786, No. 215, as portrait of a gentleman, whole length.

GENTLEMAN.

Half length, canvas 36 × 30 in.

The picture belongs to the Duke of Devonshire at Hardwick. Seen by Mr. Henry Graves, September 14, 1872.

GENTLEMAN.

Sold at Christie's, May 15, 1830, Lot 73, as head of a gentleman, $13\frac{1}{2} \times 12$ in., for £8 8s., to Harrison. December 9, 1837, Lot 48 (T. C. Harrison, owner), for £1 13s., to Mundler.

GENTLEMAN.

EXHIBITED.

Suffolk Street, 1833, No. 249, by A. Stuart.

GENTLEMAN.

Sold at Christie's, July 22, 1893, Lot 60 (Thorne, owner), as portrait of a gentleman, for £52 10s., to Philpot.

GENTLEMAN.

Sketch.

Sold at Christie's, June 23, 1800, Lot 30 (Dickenson, owner), as portrait of a gentleman, sketch, for 10s. 6d., to Sir F. Bourgeois, R.A.

GENTLEMAN.

Half length, canvas 30 × 25 in.

Three-quarter face to the left; own long flowing hair; right arm showing open shirt and frill; a tree behind him; landscape background with rays of the setting sun.

ENGRAVED.

S. W. Reynolds, left unfinished, $4\frac{7}{8} \times 4$ in., and published in 1898 as No. 7, by Henry Graves and Co., Limited.

GENTLEMAN with a book.

Half length, canvas.

Three-quarter face to the left; own long flowing hair; open coat with light edge; waistcoat partly open; white neckcloth and frill; before him is a stand with an open book on it.

ENGRAVED.

S. W. Reynolds, 1824, $4\frac{1}{2} \times 3\frac{1}{2}$, as anonymous, No. 15.

GENTLEMAN, seated.

Sold at Christie's, May 15, 1830, Lot 69 (Sir Thomas Lawrence, owner), as half length of a gentleman seated in a chair, 50 × 40 in., a richly-coloured picture, for £131 5s., to Carpenter.

GENTLEMAN, seated at a table.

Sold at Christie's, July 14, 1888, Lot 116 (Winch, owner), described as gentleman seated at a table, with books, etc., for £15 15s., to White.

GENTLEMAN in a Turkish dress.

Sold at Christie's, May 29, 1817, Lot 46 (John Patterson, owner), as portrait of a gentleman in a Turkish dress, for £10 10s., to Patterson, Junior.

GENTLEMAN in a large cloak.

Half length, canvas.

Three-quarter face, to the right; own hair; white neckcloth and frill; large cloak.

ENGRAVED.

S. W. Reynolds, left unfinished, $3\frac{1}{8} \times 3\frac{1}{8}$, and published in 1898, as No. 3, by Henry Graves and Co., Limited.

GENTLEMAN with broad collar.

Profile to the left; in coat with broad collar; his right hand resting on a black object; his left holds the handle of a stick that passes behind him; wig tied behind; sky background.

ENGRAVED.

S. W. Reynolds, left unfinished, $4\frac{3}{8} \times 3\frac{3}{8}$, and published in 1898 as No. 4, by Henry Graves and Co., Limited.

GENTLEMAN with three-cornered hat.

Three-quarter length, canvas 50 × 40 in.

Three-quarter face, to the left; in a velvet coat, opened, and long waistcoat; right hand holds a three-cornered hat, and left arm rests on a pedestal; short wig; white neckcloth with black velvet band over it, and white frill; plain background.

Painted about 1755.

ENGRAVED.

S. W. Reynolds, left unfinished, $5\frac{1}{8} \times 4$, and published in 1898 as No. 5, by Henry Graves and Co., Limited.

GENTLEMAN in a black dress.

Sold at Christie's, February 26, 1864, Lot 139 (Lee Bridell, owner), as gentleman in a black dress and white cravat ; red drapery suspended behind, for £13, to Vokins.

GENTLEMAN in a blue coat.

Sold at Christie's, May 27, 1882, Lot 135 (W. Boore, owner), as gentleman in a blue coat, for £15 4s. 6d., to Lilly.

GENTLEMAN in a crimson dress.

Sold at Christie's, May 27, 1882, Lot 131 (W. Boore, owner) described as gentleman in a crimson dress, for £9 19s. 6d. to Graves.

GENTLEMAN in a green coat.

Sold at Christie's, January 14, 1886, Lot 121, as a gentleman in a green coat (Col. Alexander Ridgway, owner), for £10 10s., to H. Martin Colnaghi.

GENTLEMAN in a grey coat.

Sold at Christie's, January 13, 1894, Lot 29 (Attenborough, owner), as a gentleman in a grey coat, holding letters in his hand, for £31 10s., to Watts.

GENTLEMAN in a pink coat.

Head size, canvas 18 × 17 in.

Sold at Christie's, March 23, 1878, Lot 97 (Lady Anne Baird, owner), as gentleman in pink dress and lace collar, to Grindley, for £7 17s. 6d. ; May 8, 1897, Lot 79, head of a man in a red coat and lace collar, from the collection of Lady Mary Forrester, for £110 5s., to Boussod.

GENTLEMAN in a red coat.

Sold at Christie's, June 25, 1859, Lot 101 (Hon. Edmund Phipps, owner), described as a gentleman in a red coat and drab waistcoat, for £103 19s., to Cockburn.

LADY.

Exhibited at the Society of Artists, 1760, No. 48, as a lady ; three-quarters.



LADY.

Exhibited at the Society of Artists 1764, No. 92, as a lady ; whole length.

LADY.

Exhibited at the Society of Artists, 1764, No. 93, as a lady ; three-quarters.

LADY.

Exhibited at the Royal Academy in 1775, No. 229, as a lady ; whole length.

LADY.

Exhibited at the Royal Academy in 1776, No. 238*, as a lady ; half length.

LADY.

Exhibited at the Royal Academy in 1777, No. 290, as portrait of a lady ; half length.

LADY (young).

Exhibited at the Royal Academy, 1779, No. 252, as a young lady.

LADY.

Sold at Christie's, July 16, 1831, Lot 127 (John Jackson, R.A., owner), as portrait of a lady, for £26 5s., to Lord Northwick.

LADY.

EXHIBITED.

Suffolk Street, 1832, No. 36, by Marshall.

LADY.

EXHIBITED.

Suffolk Street, 1832, No. 178, by Clarke.

LADY.

EXHIBITED.

Suffolk Street, 1837, No. 190, by Mr. Stedman.

LADY.

EXHIBITED.

Suffolk Street, 1832, No. 195, by Fairlie.

See PATTEN, *ante*, page 734.

LADY.

EXHIBITED.

Suffolk Street, 1833, No. 191, by Swabey.

LADY.

Sketch.

EXHIBITED.

Suffolk Street, 1833, No. 219, by A. Stuart.

LADY.

EXHIBITED.

Suffolk Street, 1833, No. 229, by J. Constable, R.A.

LADY.

Exhibited at Bath, 1839, No. 69, as a portrait of a lady, by Mrs. Holsworthy.

LADY.

EXHIBITED.

British Institution, 1841, No. 82, as portrait of a lady, by Charles Henry Phillips.

LADY.

EXHIBITED.

British Institution, 1844, No. 118, by the Rev. Sir H. Dukinfield, Bart.

LADY.

Oval.

Sold at Christie's, March 17, 1855 (Duke of Argyll, owner), as portrait of a lady in an oval, for £38 17s., to Norton.

LADY.

EXHIBITED.

British Institution, 1859, No. 63, as a female head,
Royal Academy, 1879, No. 116, as female head } by J. H. Anderdon.
study, bending forward to the right,

LADY.

Sold at Christie's, June 13, 1859, Lot 212 (W. Carpenter, owner), as "portrait of a lady, from the collection of J. Northcote, Engraved," for £53 11s., to Gambart; June 15, 1861, Lot 106 (Gray, owner), similarly described, for £44 2s., to W. Leatham.

LADY.

EXHIBITED.

British Institution, 1860, No. 174, as a fancy portrait, by J. Allnutt.

LADY.

EXHIBITED.

British Institution, 1860, No. 187, by J. Graham Gilbert.

LADY.

EXHIBITED.

British Institution, 1861, No. 147, by Thomas Kibble.

LADY.

EXHIBITED.

British Institution, 1861, No. 158, by W. Tyringham.

LADY.

EXHIBITED.

British Institution, 1861, No. 204, by Louis Huth.

Sold at Christie's, June 18, 1870, Lot 86 (Huth, owner), for £15 15s., to Vokins.

LADY.

EXHIBITED.

Bethnal Green, 1872, No. 4, by Sir Richard Wallace, Bart.

LADY.

Sold at Christie's, February 16, 1872, Lot 254 (John Wood, owner), as a lady, for £49 7s., to Cassell.

LADY.

Sold at Christie's, July 7, 1894, Lot 95 (Darrell, owner), as a lady, 24½ × 18 in., for £99 15s., to Prout.

LADY.

Sold at Christie's, May 13, 1797, Lot 29 (Carnell, owner), as a lady, three-quarters, for £3 13s. 6d., to Huddesford; February 24, 1798, Lot 13, a lady, for £3 15s., to Wood.

LADY (young).

Unfinished.

Head size, canvas.

Profile to the right; plain cross-over dress; low hair, a tress hangs over the right shoulder.

Painted about 1760.

ENGRAVED.

S. W. Reynolds, 1820, $3\frac{3}{4} \times 3$ in., as anonymous, No. 8.

LADY.

Oval water-colour drawing, finished in crayon, 9 × 6 in.

Profile to the right; right hand up to her chin; high hair, with a lock hanging over left shoulder.

Painted about 1780.

The drawing was presented by Frances, Countess Waldegrave, to T. Homer Northover, dentist to the Queen, purchased from him in 1885 by Leggatt Bros., and sold by them to W. L. Bright, of 48, Queen's Gate Gardens, the present owner.

LADY.

Half length, canvas 30 × 25 in.

Full face; high hair; white dress, open at the neck; grey sleeves.

This picture, which is supposed to be the centre portrait in the three Ladies Waldegrave, belongs to General Mackenzie, Charles Street, Berkeley Square.

LADY in a black dress.

Sold at Christie's, May 11, 1867, Lot 97 (H. A. J. Munro, owner), as a lady in a black dress, lined with pink, for £152 5s., to Lord Normanton. June 18, 1881, Lot 66 (Lord Normanton, owner), as lady in black dress trimmed with pink (Munro collection, 1867), for £141 15s., to Cooling.

LADY (young) in a blue dress.

Sold at Christie's, June 12, 1875, Lot 60 (Thomas Woolner, R.A., owner), as a young lady in a blue dress, early, for £94 10s., to Harrison.

LADY in a blue dress.

Sold at Christie's, May 31, 1823, Lot 52 (J. Hoppner, R.A., owner), as a lady in blue drapery, for £2 10s., to Rutley.

LADY in a blue dress.

Sold at Christie's, June 14, 1879, Lot 374 (P. H., owner), as lady in blue dress, with a necklace, for £15 15s., to Cox.

LADY in a blue dress.

Sold at Christie's, May 11, 1867, Lot 89 (H. A. J. Munro, owner), as a lady in a blue dress, for £39 18s., to Heugh.

LADY with ermine robe.

In a white dress and robe, lined with ermine.

EXHIBITED.

British Institution, 1848, No. 140, by the Bishop of Ely.

Sold at Christie's, April 14, 1864, Lot 332 (Bishop of Ely, owner), for £3 5s., to Baggett.

LADY in a green dress.

Bought at Christie's, June 1, 1857, Lot 327 (Richard Cook, R.A., owner), as portrait of a lady in a green silk dress and black cloak; very elegant; for £35 14s.

LADY in a green Watteau dress.

Sold at Christie's, May 11, 1867, Lot 77 (H. A. J. Munro, owner), as lady in a green dress, engraved, for £31 10s., to Lord Normanton. June 18, 1881, Lot 67 (Lord Normanton, owner), as lady in green Watteau dress, engraved (from Munro collection), for £105, to Sedelmeyer.

LADY in a pink dress.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Profile to the left ; pink dress ; dark background.

EXHIBITED.

British Institution, 1850, No. 85, by Sir J. P. Boileau, Bart.

Royal Academy, 1885, No. 42, by Sir Francis G. M. Boileau, Bart.

LADY in a pink robe.

Sold at Christie's, July 9, 1870, Lot 18 (Charles Dickens, owner), as lady in a pink robe, trimmed with ermine, for £56 14s., to Colnaghi.

LADY in a pink dress.

Sold at Christie's, May 6, 1876, Lot 92 (Wynn Ellis, owner), as lady in pink dress and blue scarf ($26\frac{1}{2} \times 20\frac{1}{2}$ in.), for £59 17s., to Handford.

LADY in a yellow dress.

Sold at Christie's, November 28, 1879, Lot 104 (Charles Heath Warner, owner), as "Contemplation," a lady in a yellow dress, for £12 1s. 6d., to Eyre.

LADY in a blue cloak.

Sold at Christie's, May 15, 1841, Lot 39 (the Hon. Lady Stuart, owner), as portrait of a lady seen in profile, with her head turned towards the spectator ; a blue satin mantle partly envelops the figure, for £49 7s., to Lady Cam—— (rest illegible).

LADY in a blue (fur-trimmed) cloak.

Sold at Christie's, February 16, 1872, Lot 148 (John Wood, owner), as lady in a white dress and blue cloak trimmed with fur ; an early work purchased at Sir Joshua's sale, by M. C. Turnour, and presented by him to Mr. Wood, for £57 15s., to H. Bohn. March 28, 1885, Lot 1566 (H. G. Bohn, owner), described as Lady Campbell Fortescue, in a white dress and blue cloak (30×24 in.), for £57 15s., to Smith Bros.

See FORTESCUE, *ante*, page 327.

LADY in an ermine cloak.

Sold at Christie's, June 11, 1863, Lot 63 (W. J. Broderip, owner), as a lady in an ermine scarf, and pearl necklace, from the collection of Sir David Wilkie, for £8 10s., to Forster.

LADY in an ermine cloak.

Half length, oval, canvas.

Three-quarter face, to the left ; low cross-over dress, with sash round waist, and ermine-trimmed cloak over left shoulder ; brooch of a single pearl ; low hair, with ribbons ; no earrings or necklace.

Painted about 1765.

ENGRAVED.

S. W. Reynolds, left unfinished, $4\frac{7}{8} \times 4$ in., and published in 1898, as No. 16, by Henry Graves and Co., Limited.

LADY in a white satin cloak.

Sold at Christie's, May 31, 1823, Lot 51 (J. Hoppner, R.A., owner), as a lady in a white satin cloak, for £5 5s., to Rutley.

LADY in a white cloak.

Sold at Christie's, July 7, 1894, Lot 75 (Delme, owner), as a lady in a blue bodice and a white cloak, trimmed with fur, for £50 8s., to Colnaghi and Co.

LADY in a white pelisse.

Sold at Christie's, July 4, 1896, Lot 85 (Seymour, owner), as lady in a blue silk dress and white pelisse, trimmed with blue ribbons and lace (30×25 in.), for £273, to Tooth.

LADY in a hat.

Half length, panel 30×25 in.

Sold at Christie's, May 15, 1830, Lot 71 (Sir Thomas Lawrence, P.R.A., owner), as a lady in a hat and feather, on panel, for £86 2s., to Archbutt. Bought in at Christie's, April 13, 1839, Lot 22 (Samuel Archbutt, owner), as a lady in a black hat and feather (from Sir Thomas Lawrence's collection), for £61 19s.

See ROBINSON, *ante*, page 833 ; or, LADY TAYLOR (engraved by J. Scott), *ante*, page 957 ; both are on panel.

LADY in a large hat.

Sold at Christie's, February 28, 1891, Lot 64, as a lady in a large hat, for £294, to Vokins.

LADY in a Peg Woffington hat.

In profile ; in a dark dress, with white kerchief ; black velvet ribbon round neck, with row of pearls over it ; a straw Peg Woffington hat, and large pearl earrings.

Painted about 1755.

The picture belongs to Sir David Lionel Salomons, Bart., at 49, Grosvenor Street.

LADY in a large grey hat.

Head size, canvas 23 × 17 $\frac{3}{4}$ in.

A young lady.

Three-quarter face, turned to the left ; powdered hair, decked with a broad-brimmed grey felt hat, trimmed with black feathers and ribbons ; the upper part of the face in shadow ; grey dress, edged with lace.

ENGRAVED.

Gerald Robinson, 1884 (11 × 9 in.), as "Le Chapeau Noir."

From the collection of James Price ; afterwards belonged to Charles Sedelmeyer, of Paris, from whom it passed to Madame Louis Stern, of Paris, the present owner.

LADY in a hat and feather.

Unfinished.

Sold at Christie's, May 19, 1821, Lot 16, for £31 10s., to Penny, for Allnutt.

LADY in a large white hat.

Half length, canvas 30 × 25 in.

Profile to right ; large white hat with broad white ribbons, very much to the front ; reflected light over the eyes ; plain black dress, open at the neck ; no necklace or any ornaments ; landscape background.

Painted about 1785.

EXHIBITED.

British Institution, 1843, No. 11, by Earl Cowper.

The picture belongs to Earl Cowper, at Panshanger.



Portrait of a woman, 18th century.

LADY in a gauze cap.

Half length, canvas 30 × 25 in., oval.

Full face, looking to the right ; in a pink cross-over dress, with thin ribbon round neck, from which hangs a miniature over her breast.

High hair with gauze cap, drawn up with pink ribbon ; painted on a sketch of Lady Dashwood and child, which is visible through the paint.

The picture belongs to General R. Mackenzie at 14, Charles Street, Berkeley Square.

LADY in a red cap.

Sold at Christie's, February 29, 1896, Lot 146, as a lady in a grey dress, with red cap and feather, an early work, for £231, to Tooth.

LADY in a white cap.

Sold at Christie's, March 19, 1870, Lot 89 (Pelham, owner), as a lady in a black dress and white cap, for £117 12s., to Parker.

LADY with pearls in her hair.

Sold at Christie's, June 20, 1885 (C. Beckett Denison, owner), as a lady with pearls in her hair, $20\frac{1}{2} \times 17\frac{1}{2}$ in., for £8 18s. 6d., to Waters.

LADY with a veil.

Half length, canvas 35 × 26 in.

Full face, looking at the spectator ; a floating veil on her black hair ; her right arm resting on a parapet, the hand supporting her chin ; she wears a green dress, open at the neck ; landscape background.

Painted about 1765.

The picture was sold by Charles Sedelmeyer, of Paris, to Rodman Wanamaker, of Philadelphia, U.S.A., the present owner.

LADY with a lace veil.

Oval.

Bought in at Christie's, March 19, 1892, Lot 728 (Marshall, owner), as a lady in pale blue dress, trimmed with ermine, and a lace veil, oval, for £115 10s.

LADY with a fur boa.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Seated to the left, head turned slightly to the right ; her left arm rests on the arm of the seat ; white dress ; fur boa ; orange-coloured high-crowned hat, with striped ribbons ; powdered hair ; landscape background.

EXHIBITED.

Royal Academy, 1896, No. 1, by Greville Douglas.

LADY with a muff.

Half length, canvas.

Three-quarter face to the right ; leaning on a table, with both hands in a large muff ; low dress, with bow at breast ; black cloak, with white lace sleeves ; ribbon round the neck ; low hair, with ribbon at top.

Sold at Greenwood's, April 14, 1796, Lot 29, as a lady with a blue muff, three-quarters, for £2 2s., to Bengo.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 1821, $3\frac{3}{4} \times 3$ in., as anonymous, No. 9.

LADY with a muff.

Bought in at Christie's, May 25, 1850, Lot 18 (Colonel Vaughan, owner), as portrait of a lady with a muff, very elegant and richly coloured, for £50.

LADY with a muff.

Sold at Christie's, February 4, 1871, Lot 361 (W. Anthony, owner), as lady with a muff, for £29 8s., to Dalglish.

LADY with a muff.

Half length, canvas $29\frac{1}{2} \times 24$ in.

Full face, looking at the spectator ; dark hair, combed back, with red flowers at the top ; the black cloak is open, showing part of a low-cut red velvet dress, with white lace bordering, a red band round the neck ; the hands are in a brown fur muff ; landscape background.

EXHIBITED.

British Institution, 1854, No. 126, by Mrs. W. Vernon.

Sold at Christie's, June 12, 1886, Lot 21 (Mrs. L. V. Vernon, owner), as a lady in black cloak and muff, to Shepherd.

The picture belongs to Charles Sedelmeyer, of Paris.

LADY with an ermine muff.

Half length, canvas.

Sold at Greenwood's, April 14, 1796, Lot 23, as portrait of a lady with a muff, three-quarters, to Arnold, for £1 16s.

See SACKVILLE, *ante*, page 858.

LADY with a carnation.

Oval.

Sold at Christie's, February 4, 1871, Lot 426 (W. Anthony, owner), as a lady holding a carnation, oval, for £7 17s. 6d., to Williams.

LADY with a feather.

Half length, canvas 30 × 25 in.

Full face ; white satin dress, sleeves tied round with gold ; right arm across the front, holding a white feather ; a narrow blue bow at her breast, from which hang two rows of pearls ; three rows of pearls round her neck, one extending over her right shoulder ; low hair, with pearls at the top ; dark background.

Painted about 1760.

Sold at Christie's, January 14, 1886, Lot 115 (Col. Alexander Ridgway, owner), as lady in a white dress, holding a feather, for £14 14s., to Murray.

The picture was purchased from Martin H. Colnaghi by Charles D. T. Crews, the present owner. It hangs at 41, Portman Square.

LADY with a feather in hair.

Head size, canvas 22 × 18½ in.

Three-quarter face to the left ; low hair with feather on the top ; low square cut dress with bows in front ; cloak over right shoulder ; ribbon round neck, from which is suspended four rows of lace.

This picture has been called Mrs. Thrale, but it is not the least like her.

ENGRAVED.

S. W. Reynolds, 1820 (S. Cousins, R.A.), 3¼ × 3⅛ in., as anonymous No. 2.

The picture was purchased by Mr. Bowes in 1840, and given by him to the Bowes Museum, at Barnard Castle, which museum he founded.

LADY with a feather in hair.

Head size, canvas.

Unfinished.

Full face, with low dress and white frill ; low hair with ostrich feather and rich jewelled band ; a plait hanging over right shoulder.

Sold at Phillips', April, 1873, for £5 5s., to Henry Graves and Co.

ENGRAVED.

S. W. Reynolds, 1821, $3\frac{1}{4} \times 3\frac{1}{8}$ in., as anonymous, No. 11.

LADY with a basket.

Sold at Christie's, May 21, 1856, Lot 255 (Thomas Emmerson, owner), as a lady in a pale silk dress, a basket on her arm, in a landscape, half length, for £7 10s., to Smith.

LADY with a bunch of lilacs.

Sold at Christie's, April 6, 1820, Lot 116 (John Wright, miniature painter, owner), as a lady with a bunch of lilies, for £5, to Dyson.

LADY with a flower.

Bought in at Christie's, February 4, 1871, Lot 442 (W. Anthony, owner), as a lady in a pink dress, with flower, for £6 16s. 6d.

LADY with grapes.

EXHIBITED.

British Institution, 1823, No. 60, as a female with grapes, by Sir Thomas Baring, Bart.

LADY with music.

In ermine cloak, with an open music-book. See BARRY, *ante*, page 58.

LADY with a scroll.

Half length, canvas 35 × 26 in.

Early. Seated to the right, full face ; blue and red drapery ; right hand raised to the face ; in her left hand is a scroll ; landscape background.

EXHIBITED.

Grosvenor, 1884, No. 182, }
Royal Academy, 1886, No. 25, } by the Rev. W. H. Wayne.

LADY with a vase.

Sold at Christie's, April 20, 1861, Lot 65 (John Fairrie, owner), as a lady in a pink and white dress, in a landscape, a vase before her, admirably painted, said to have been at Bold Hall, Lancashire, for £18 18s., to Agnew.

LADY attended by a black servant.

EXHIBITED.

British Institution, 1863, No. 164, by George Perkins.

LADY with a dog.

Sold at Christie's, April 20, 1861, Lot 66 (John Fairrie, owner), as a lady in a white dress, with a dog at her side, in a landscape, for £25 4s., to Gritten; March 19, 1880, Lot 92 (H. A. J. Munro, Novar, owner), as lady seated in a landscape with dog, for £6 6s., to Hawkins.

LADY with a lamb. *See* MISS DAVIDSON, *ante*, page 233, *and* MRS. MUSGRAVE, *ante*, page 681.

LADY (young) with a dog.

Whole length, canvas.

Standing on a stone, over a stream, her two hands in a muff; carrying a white dog; in a white dress, with a turban; to the left is a wall on which is a vase; at the foot a small dog is sleeping; landscape to the right.

"There is an elegant and beautiful simplicity in this portrait, especially in the upper part of the figure; the feet, indeed, are somewhat exceptionable, not being sufficiently separated to prevent falling on either side."

The picture belongs to Arthur Kay, of Glasgow.

LADY holding a book.

Bought in at Christie's, May 1, 1866, Lot 46 (the Hon. St. John Butler, owner), as a lady in white and gold dress, blue ribbon in hair, seated under a tree, holding a book, landscape background, for £320; bought in again, May 25, 1867, Lot 111, for £162 15s.

LADY leaning on a book.

Sold at Christie's, February 4, 1871, Lot 397 (W. Anthony, owner), as lady leaning on a book, for £4 14s. 6d., to Hook.

LADY leaning on her hand.

Half length, canvas.

Full face, looking to the right; her right elbow on a pedestal and hand up to head; close-fitting dress fastened with jewels; from the top brooch are three rosebuds; ermine trimmed cloak; light hair with lock hanging over right shoulder.

The picture once belonged to Mrs. Curtis.

LADY leaning on a cushion.

Sold at Christie's, June 15, 1836, Lot 7 (Hon. William Booth Grey, owner), as a lady leaning on a cushion, half length, supposed to be the niece of Sir Joshua, for £38 17s., to Swabey. See O'BRIEN, *ante*, page 705.

LADY at needlework.

Sold at Christie's, April 6, 1861, Lot 267 (John Gylby Uppleby, owner), as a lady in a black dress and white neckerchief at needlework, a genuine work, for £22 1s., to Bayley.

LADY playing a guitar.

Whole length, canvas.

Sold at Christie's, February 25, 1837, Lot 93 (Sir W. Freeke, owner), as portrait of a lady playing a guitar, in a landscape, whole length, for £6, to Lewis.

This picture is supposed to be H.R.H. Princess Caroline, and to be the picture belonging to Sir David Salomons, Bart., at 49, Grosvenor Street. See *ante*, page 152.

LADY reclining upon a vase.

Whole length, canvas.

Sold at Greenwood's, April 16, 1796, Lot 39, for £31 10s., to Inchiquin.

This may possibly be Mrs. Edwin Lascelles. See *ante*, page 564; or LADY MARY O'BRIEN. See *ante*, page 701.

LADY seated.

Sold at Christie's, March 21, 1840, Lot 41 (Earl of Listowel, owner), as a lady seated in a landscape, for £3 7s., to Sherrard.

LADY seated with a miniature.

Sold at Christie's, March 11, 1851, Lot 283, as from 3, Carlton Gardens ; described as a lady seated in a garden scene, in a white dress with a miniature, contemplating a landscape, for £20, to Israel.

LADY as "A Shepherdess."

Whole length, canvas.

Bought in at Christie's, July 11, 1835, Lot 53 (Murray, owner), as lady as a shepherdess, whole length, very elegant, for £53 11s.

LADY as "St. Cecilia."

Bought in at Christie's, May 12, 1836, Lot 96 (Sir James Stuart, owner), as a lady as "St. Cecilia," the head only finished, admirably painted, for £27 6s.

LADY and Child.

Three-quarter length, canvas 50 × 40 in.

Unfinished.

Profile to the right ; seated in a white dress ; drawing with her right hand on an oval canvas held by a nude cupid, who is looking round at the spectator ; the background is columns and sky ; the left arm is only sketched in.

EXHIBITED.

British Institution, 1832, No 100, by Sir George Phillips, Bart.

„ „ 1864, No. 96, by Sir G. R. Phillips, Bart.

Royal Academy, 1882, No. 28, by Sir George Phillips, Bart.

The picture has the appearance of being a portrait of Lady Diana Beauclerk, but there is no proof of its being so.

The picture was purchased at the sale of J. Northcote, R.A., by Sir George Phillips, Bart., and from him descended to his son, Sir G. R. Phillips, and thence to his daughter, Julia, Countess of Camperdown ; it now belongs to her son, the Earl of Camperdown, at Weston House, Shipston-on-Stour.

LADY and Child.

Bought in at Christie's, April 23, 1839, Lot 112 (Samuel Archbutt, owner), as portrait of a lady and child, a capital picture, for £47 5s.

LADY and Child.

Bought in at Christie's, June 5, 1850, Lot 40 (Gibbons, owner), as a lady in a white dress, seated with her arm round a child, for £43 1s. *See* GLOUCESTER, *ante*, page 364.

LADY and Child.

Unfinished.

Sold at Greenwood's, April 16, 1796, Lot 75, whole length, lady and child, for £5 15s. 6d., to Walton. Sold at Christie's, November 14, 1801, Lot 56 (Stalker, owner), as a lady and child, whole length, unfinished, to Whitefoord, for £10. April 8, 1819, Lot 93 (Earl of Upper Ossory, deceased, owner), as lady and child, whole length, unfinished, for £10 10s.

An unfinished portrait sketch was exhibited as "Mother and Infant," 29 × 24 in., oval, at the Royal Academy, 1878, No. 126, by Mrs. T. Temple Silver.

LADY with a child. *See* MRS. SEAFORTH, *ante*, page 871.

LADY and Children.

In crayons.

Sold at Christie's, February 27, 1864, Lot 48 (Rev. C. H. Crawford, owner), as a lady with children, a beautiful work, in crayons, for £141 15s., to Holland.

BOY laughing.

Exhibited at the Royal Academy, 1781, No. 421, as a boy laughing.

Paid for, 1781, Mr. Brummell, for a boy laughing praying, £50. Northcote states that the boy praying belonged to Mr. Chamier; since sent to France.

BOY.

EXHIBITED.

British Institution, 1833, No. 7, by William Wells.



BOY.

Sold at Christie's, May 5, 1804 (Caleb Whitefoord, owner), and described as "portrait of a boy," a favourite subject of this charming artist, produced in his best time, for £86 2s., to Woodburn.

BOY.

Sold at Christie's, May 24, 1862, Lot 75 (Thomas Garle, owner), described as "a boy," supposed to be a member of the Pembroke family, for £28 7s., to Garle. See PEMBROKE, *ante*, page 746.

BOY.

EXHIBITED.

British Institution, 1862, No. 187, as portrait of a boy, by Baron Lionel de Rothschild.

BOY in a red coat.

EXHIBITED.

Leeds, 1868, No. 1,047, as head of a boy, by J. G. Marshall.

Sold at Christie's, November 28, 1879, Lot 95 (Charles Heath Warner, owner), as a boy in a red coat (exhibited at Leeds, 1868), for £13 2s. 6d., to Fox.

BOY holding a bunch of grapes.

Half length, canvas 30 × 25 in.

In red and white drapery; his left shoulder bare; standing facing the spectator; holding a bunch of grapes; a basket of grapes on the table; effect of light on the face.

Sold at Greenwood's, April 15, 1796, Lot 60, as a fine study of a boy with grapes, to Sheldon, for £15 15s. Sold at Christie's, July 7, 1827, Lot 39, Lord de Tabley's sale, as boy holding a bunch of grapes, of splendid character and attitude, and painted with a fine breadth of light and shade, for £168, to Butterworth; March 1, 1873, Lot 44 (J. H. Butterworth, owner), as boy holding a bunch of grapes, for £1,281, to Agnew.

EXHIBITED.

Royal Academy, 1894, No. 24, by Sir Charles Tennant, Bart.

ENGRAVED.

J. Spilsbury, 12 $\frac{3}{8}$ × 9 $\frac{7}{8}$ in.

Unknown, 3 × 2 $\frac{1}{2}$ in., etched for the Leicester Gallery.

The picture, which was formerly the property of Sir J. F. Leicester, Bart., belongs to Sir Charles Tennant, Bart. Described in the Leicester catalogue as from the collection of the late Mr. Shelley, at whose sale it was bought by Sir J. F. Leicester, Bart.

BOY holding a pen.

Half length, canvas 30 × 25 in.

Sold at Christie's, June 15, 1850, Lot 18 (Henry Metcalfe, owner), described as boy in a red dress leaning forward on a green cushion, holding a paper and pen in his hand, for £170 2s., to Lenox.

†

EXHIBITED.

British Institution, 1813, No. 44, by P. Metcalfe.

Presented by James Lenox, of New York, to the Lenox Gallery. No. 30 in the catalogue, described as "from the collection of Philip Metcalfe, the friend, fellow-traveller, and executor of Sir Joshua Reynolds. Probably the picture selected by Mr. Metcalfe under Sir Joshua's will."

BOY playing on a pipe.

Bought in at Christie's, June 23, 1838 (Brett, owner), described as head of a boy playing on a pipe; a spirited little picture, full of arch playfulness of expression, for £4 14s. 6d.

BOY reading.

Sold at Greenwood's, April 16, 1796, Lot 44, for £51 9s., to the Rev. R. Dodge.

BOY reading.

Half length, canvas 30 × 25 in.

Profile, leaning back in a high-back chair, with a book on his knee, turning the leaves with his left hand; window to the right top corner.

Paid for, 1778, Mr. Harding for a boy, £42. Exhibited at the Royal Academy, 1784, No. 342, as "Boy reading."

"Good expression."—WALPOLE.

EXHIBITED.

British Institution, 1813, No. 54 (third catalogue), as "studious boy," by Sir J. F. Leicester, Bart.

Grosvenor, 1884, No. 90, as "the studious boy," from Lord de Tabley's collection, by Joseph Sidebotham.

Bought in at Christie's, June 1, 1802, Lot 102, for £14 3s. 6d., by Harding. Sold at Christie's, July 7, 1827, Lot 35 (Lord de Tabley, owner), described as "a boy reclining back in a chair, reading," a finely coloured specimen, for £162 15s., to Jackson.

ENGRAVED.

Unknown, $3 \times 2\frac{1}{2}$ in., etched for the Leicester Gallery.

The picture in 1821 belonged to Sir John Fleming Leicester, Bart., afterwards Lord de Tabley.

In the Leicester Gallery it is described as "a studious boy." From the collection of Judge Hardinge. It also erroneously states it was engraved by J. R. Smith. It was "The Student" belonging to the Duke of Dorset that Smith engraved.

The picture belongs to Joseph Sidebotham.

BOY reading.

Head size, canvas $30 \times 23\frac{1}{2}$ in.

Seated at a table fronting the spectator ; holding a book in both hands ; dark sage-green coat ; signed and dated on the book, "1747 Jo Reynolds Pinxit ; Nov".

Exhibited at the Royal Academy, 1777, No. 295, as a boy reading. "Very fine ; style of Titian."—W.

EXHIBITED.

Royal Academy, 1883, No. 221, by the Earl of Normanton.

Sold at Greenwood's, April 16, 1796, Lot 36, as a boy reading, painted in 1746 (? 1776), for £36 15s., to Edridge, for Sir Henry Englefield. Sold at Christie's, March 8, 1823, Lot 53 (Sir Henry Englefield, owner), for £47 5s., to Pettiward.

ENGRAVED.

G. Keating, 1784, $8\frac{5}{8} \times 7\frac{1}{8}$ in., as the studious boy.

The picture, which was purchased at Lady Hotham's sale, belongs to the Earl of Normanton, and is No. 20 in the Somerley catalogue.

BOY in Vandyke dress.

Half length, canvas 30×25 in.

Full face, towards the left ; in a light plum-coloured Vandyke dress, with slashed sleeves, and large lace collar and frill round the neck ; hair hanging down his back ; landscape background.

Painted about 1758.

The picture, which evidently represents a member of the Cowper family, belongs to Earl Cowper, at Panshanger, Herts.

BOY with cabbage nets.

Full face ; holding in his hands, which are crossed before him, a staff, on the top of which are some cabbage nets ; a young girl in a white cap is leaning on his right shoulder.

Boy with a net sat at nine, January 13, 1777. Paid for, 1772, Duke of Dorset, for a beggar boy with a child, by a bill, £52 10s.

EXHIBITED.

British Institution, 1813, No. 5, by the Duke of Dorset.

” ” 1823, No. 4, by the Duchess of Dorset.

” ” 1840, No. 117, by Earl Delawarr.

Royal Academy, 1896, No. 27, by Alexander Henderson.

ENGRAVED.

C. H. Hodges, 1803.

Charles Hardy, 1806, 12 × 10 in.

S. W. Reynolds.

The picture was sold by Lord Sackville to T. Agnew and Sons, from whom it passed to Alexander Henderson.

BOY with a drawing in his hand.

Paid for, August, 1776, Duke of Dorset, for a boy with a drawing in his hand, £52 10s.

This picture is not at Knole. Northcote's list says it belonged to the Duke of Dorset.

BOY with an owl.

Sold at Christie's, December 19, 1896, Lot 36 (executors of Clarke), as boy with an owl, for £24 3s., to Wallis.

BOY, negro.

Canvas 27 × 20½ in.

Holding a basket of fruit, in which are apples, oranges, and other fruit ; brown dress.

EXHIBITED.

Royal Academy, 1877, No. 219, by Lady Elizabeth Pringle.

BOY with a frill.

Head size, oval, canvas.

A boy; full face; short hair; large frill round his neck; wearing a cloak.

ENGRAVED.

S. W. Reynolds (S. Cousins, R.A.), 1821, $3\frac{3}{4} \times 3\frac{1}{8}$ in., as anonymous, No. 10.

CHILD.

Half length, canvas 30 × 25 in.

Three-quarter face towards the right; age about ten; white satin dress with two brooches in front; blue sash round waist; blue cloak, lined with white, and white sleeves; right arm resting on pedestal; left arm showing; low hair, with white feather on the top; dark, plain background.

Sold at Christie's, April 14, 1864, Lot 294 (Bishop of Ely, owner), for £173 5s., to Herring. Sold at Phillips', April 23, 1872 (Pearce, owner).

The picture was purchased from Martin H. Colnaghi by Charles D. T. Crews, the present owner. It hangs at 41, Portman Square.

CHILD seated.

Sold at Christie's, June 22, 1889, Lot 95 (Galton [Hadzor Collection], owner), as child seated in a landscape, 29×24 in., for £73 10s., to Wertheimer; March 19, 1892, Lot 716 (Wertheimer, owner), same description, for £63, to Brooke.

CHILD with a bird.

Paid for, 1787, Sir Robert Smith, for a child with a bird, £52 10s.

CHILD, study of.

Head size, canvas 24 × 18 in.

EXHIBITED.

British Institution, 1813, No. 56 (third catalogue), by Richard Westall.

CHILD.

EXHIBITED.

British Institution, 1833, No. 2, as an infant head—a study, by Sir Abraham Hume, Bart.

CHILD (head).

$11\frac{1}{2} \times 10$ in.

Sold at Greenwood's, April 15, 1796, Lot 20****, for £1 5s. Sold at Christie's, July 13, 1896, Lot 338 (Lord Leighton, P.R.A., owner), for £61 19s., to South.

CHILD'S head.

Head size, octagonal, canvas 14 × 14 in.

Head turned over the right shoulder ; with pearls in her hands ; dark background.

EXHIBITED.

Royal Academy, 1885, No. 10, by the Earl of Normanton.

Sold at Greenwood's, April 14, 1796, Lot 41, as head of a child, a sketch, for £6 6s., to Steers. Sold at Christie's, May 9, 1846, Lot 33, Thomas Phillips, R.A., as head of a girl (octagonal), for £26 15s. 6d., to Norton.

The picture, which was purchased by Peter Norton for £54, belongs to the Earl of Normanton, and is No. 221 in the Somerley catalogue.

CHILD with a dog in a mob-cap.

Bought in at Christie's, April 21, 1860, Lot 92 (Ripp, owner), as a young child in a mob-cap, holding a dog in her lap, for £68 5s.

CHILDREN with a dog.

EXHIBITED.

British Institution, 1817, No. 136, by the Earl of Egremont.

See TUFTON, *ante*, page 990.

GIRL.

Head size, canvas 24 × 17½ in.

Three-quarter face ; brown hair ; in a black dress, open at the throat, showing an under-garment of light-brown silk trimmed with lace. She wears a small cap on her head ; brown background.

The picture belongs to the Marquess of Lansdowne, and is No. 3 in the Lansdowne catalogue.

GIRL.

Exhibited at the Royal Academy, 1782, No. 198, as "Girl," probably the Petworth "Reflection." See page 1122.

GIRL (little).

Exhibited at the Royal Academy, 1785, No. 423, as "A Little Girl."

GIRL.

Paid for, 1778, Mr. Harding, for a girl, £42.

Bought in at Christie's, June 1, 1801, Lot 101 (Hardinge, owner), as a girl's portrait, for £20 9s. 6d.

GIRL.

Bought in at Christie's, July 11, 1835, Lot 55 (Murray, owner), as "a girl, full of character," for £53 11s.

GIRL (cottage).

Bought in at Christie's, May 12, 1838, Lot 51 (Lord Northwick, owner), as sketch of a cottager's girl—this is sketched with an inimitable freedom of touch, produced by a few touches, etc.—for £27 6s.

GIRL (small head).

Sold at Christie's, May 18, 1821, Lot 58, for £38 17s., to Cohen Mackenzie.

GIRL (head).

Canvas 23 × 19 in.

In a white robe.

Sold at Christie's, July 25, 1896, Lot 65 (Lord Leighton, P.R.A., owner), for £86 2s., to Gooden.

GIRL'S head with pearls in her hair.

Sold at Christie's, May 19, 1821, Lot 47 (Lady Thomond, owner), as a girl's head with a string of pearls interwoven in her hair, for £44 2s., to Lord Dunstanville.

GIRL in a cap.

Sold at Christie's, November 28, 1879, Lot 94 (Charles Heath Warner, owner), as girl in white dress and cap, exhibited at Leeds, 1868, for £14 3s. 6d., to Fox.

This picture was not at Leeds.

GIRL at a window.

Half length, canvas 30 × 25 in.

In the style of Rembrandt.

Catalogued at Christie's, June 8, 1881 (Earl of Aylesford, owner), Lot 141, and withdrawn.

The picture belongs to the Earl of Aylesford, at Packington Hall, Coventry.

GIRL with a dove.

Whole length.

See LIVERPOOL, *ante*, page 589.

GIRL and dog.

Whole length, canvas 29 × 23½ in.

Seated on the ground, embracing a spaniel dog, white, with liver-coloured spots; dark petticoat and white body; a tree by her side; landscape on the right.

Painted about 1777.

EXHIBITED.

British Institution, 1831, No. 148, by Thomas Hamlet.

Sold by George Robins, in 1833 (T. Hamlet, owner), for £227 10s. Sold at Christie's, May 6, 1876 (Wynn Ellis, owner), Lot 96, for £173 5s., to Graves; July 14, 1894, Lot 36 (Duchess of Montrose, owner), for £535 10s., to Lawrie.

ENGRAVED.

A. N. Sanders, 1877, 5½ × 4¼ in.

The picture was sold to W. Stirling Crawford, and from him passed to his widow, the Duchess of Montrose, at whose sale it was bought by Lawrie and Co.



Portrait of a Lady

The dog was evidently a favourite of Sir Joshua Reynolds, as he introduced it into several pictures about 1777 ; such as Mrs. Hardinge, Hon. John Tufton, Mrs. Matthew, etc.

GIRL and kitten.

Half length, canvas 30 × 25 in.

Seated ; in a large straw bonnet ; face in shadow ; a black scarf over her shoulder and round her waist ; holding a kitten in both hands ; curtain and landscape background.

Exhibited at the Royal Academy, 1788, No. 378.

EXHIBITED.

Royal Academy, 1896, No. 17, as “ Felina,” by J. Pierpont Morgan.

ENGRAVED.

F. Bartolozzi, R.A., 1787, 8 × 6³/₄ in.

S. W. Reynolds, 3⁵/₈ × 3 in.

Unknown, 3 × 2¹/₂ in., etched for Sir J. Leicester’s Gallery.

J. J. Chant, 1876, 10¹/₄ × 8¹/₂ in.

The picture, which is described in the “ Leicester Gallery ” as from the gallery of the late Noel Desenfans, was sold at Christie’s, July 7, 1827, Lot 41 (Lord de Tabley, owner), described as “ a girl holding a kitten to her breast in both her hands,” etc., for £273, to Butterworth ; March 1, 1873, Lot 44 (J. H. Butterworth, owner), as “ Felina, girl with kitten, from Lord de Tabley’s sale ; engraved by Collyer, 1790,” for £1,323, to Agnew. This was not the one Collyer engraved. See FELINA. March 17, 1877, Lot 41 (Gaunts House sale), as “ Felina,” from Lord de Tabley’s collection, for £840, to Agnew. It was sold by them to J. Pierpont Morgan, the present owner.

GIRL and kitten.

EXHIBITED.

British Institution, 1813, No. 43, by Samuel Rogers.

Royal Academy, 1878, No. 60, by W. Russell.

	Lot.	Owner.		£	s.	d.	
1863, March 6.	85.	William Russell.	Girl with a Kitten. Land- scape background	38	17	0	Bought in.
1884, June 14.	58.	Mrs. Russell.	Girl with a Kitten	50	8	0	Edwards.

As this picture was not included in the Rogers sale in 1856, he probably parted with it privately to Mr. Russell.

Similar pictures were sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1822, Feb. 9.	22.		Girl and Kitten . . .	6	6	0	Burnet.
1831, March 5.	105.	Croker.	Study for Girl and Kitten . . .	8	10	0	Martin.
1837, April 14.	79.		Girl and Kitten . . .	29	8	0	Bought in.
1839, May 24.	60.	Sergeant Ludlow.	Girl and Kitten . . .	15	15	0	Bought in.
1841, June 18.	57.	Palmer.	Sketch of a Girl and Kitten . . .	1	1	0	Bought in.
1845, May 27.	157.	Bayley.	Girl with a Kitten . . .	4	15	0	Day.
1846, April 23.	28.	Miss Linwood.	Girl and Kitten . . .	10	15	0	Stafford.
1861, July 26.	27.	J. B. Behrens.	Girl and Kitten . . .	9	10	0	Benjamin.
1869, July 10.	36.		Girl and Kitten . . .	8	8	0	Flack.
1879, Nov. 28.	82.	C. H. Warner.	Girl with a Cat . . .	6	6	0	
1883, May 5.	22.	Mrs. Gibbon.	Girl with a Kitten . . .	18	7	6	Bought in.

Sold by Phillips, in 1832, as girl with a kitten, for £22 1s.

Copies were sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1810, March 25.	99.	J. Russell, R.A.	Girl with a Kitten . . .	1	1	0	Russell.
1876, May 6.	90.	Wynn Ellis.	Girl with a Kitten . . .	17	6	6	Smith.

GIRL with a bird's nest.

Northcote says that N. Desenfans paid Reynolds for a girl with a bird's nest.

GIRL with a bunch of grapes.

Half length, canvas 30 × 25 in.

Full face, seated ; in white dress, with gold sash over her shoulder ; holding a bunch of white grapes in her crossed hands ; and open window at the left top corner ; landscape outside.

Called "Reflection."

The picture belongs to Lord Leconfield, and is No. 112* in the Petworth catalogue.

GIRL with a bunch of grapes.

Half length, canvas 30 × 25 in.

Similar to the last.

Full face, seated ; holding a bunch of grapes in her lap ; white dress with blue girdle ; brown lace veil hangs over the right shoulder ; hair parted in the centre, coming down over the forehead ; window at left top corner.

Called Sir Joshua's niece.

The picture belongs to Earl Cowper, at Panshanger.

GIRL with a lamb.

Sold at Christie's, March 9, 1819, Lot 47 (Mitchell, owner), as girl with a lamb, for £9 19s. 6*d.*, to Adams. Bought in at Christie's, June 11, 1831, Lot 89* (King, owner), as a girl in a straw hat with a lamb, for £15 4s. 6*d.* Sold, May 9, 1846, Lot 27, T. Phillips, R.A., as girl with a lamb, for £3 7*s.*, to Norton. Bought in, May 20, 1858 (John Miller, owner), as girl with a lamb, a beautiful sketch, for £31 10*s.* Sold, July 15, 1876, Lot 92 (Wynn Ellis, owner), as girl with a lamb, for £7 7*s.*, to Flack.

ENGRAVED.

S. W. Reynolds, 1824, as anonymous, No. 16.

GIRL caressing a lamb. *See* MRS. SEARLE, *ante*, page 873.

EXHIBITED.

Royal Academy, 1882, No. 168, by F. Clare Ford.

Sold at Greenwood's, April 15, 1796, Lot 59, as "Innocence, unfinished," to Ford, for £17 6*s.* 6*d.*

A picture, probably a copy, was bought in, July 16, 1870, Lot 90 (Lieut.-Col. Cunningham, owner), as "Girl and Lamb, engraved by Dane and S. W. Reynolds," for £6 16*s.* 6*d.*

GIRL with a pearl necklace.

Bought in at Christie's, April 21, 1860, Lot 42 (Ripp, owner), as a girl seated, with a necklace of pearls, for £30 9*s.*

GIRL with fruit in her lap.

Canvas 36 × 28 *in.*

Sold at Christie's, June 24, 1881, Lot 768 (J. Bell, owner), for £136 10*s.*, to Denison; June 20, 1885, Lot 1019 (C. B. Denison, owner), for £9 9*s.*, to Mainwaring.

GIRL with flowers.

Whole length, canvas 50 × 40 *in.*

Standing, in a landscape; in a red gown and blue petticoat; holding a bunch of flowers in her outstretched right hand; a basket of flowers on her left arm.

The picture belongs to Charles Sedelmeyer, of Paris.

GIRL looking up.

Sold at Greenwood's, April 15, 1796, Lot 38, as "Head of a Girl looking up," for £16 5s. 6d., to Mitchel.

GIRL by the roadside.

Sold at Christie's, May 2, 1818, Lot 95 (Rising, owner), as a copy by Rising from the original belonging to J. Harman, for £22 11s. 6d., to W. W.

GIRL warming her hands.

Half length, canvas 30 × 25 in.

In a brown dress; with white handkerchief tied over her head; holding both hands up over a fire.

EXHIBITED.

British Institution, 1843, No. 53, by Earl Cowper.

"The simplicity of attitude and satisfied expression of countenance exhibited by this little lady are a pleasing proof of Sir Joshua's attention to children's enjoyments."—*From a newspaper.*

The picture belonged to John Willett Willett, and was sold by Peter Cox and Co., May 31, 1813, Lot 32, for 50 guineas.

The picture belongs to Earl Cowper, at Panshanger.

GIRL with a muff.

Half length, oval.

Bought in at Christie's, May 1, 1871, Lot 168, for £147, by the owner, Brooks.

MAN.

Half length, canvas.

Head bent down reading a scroll, which he holds in both hands; long white hair and beard; dark cloak.

Paid for, Duke of Rutland, for an old man reading a ballad.

Memo.: "1782, Duke of Rutland, old man sent to Chevely."

Exhibited at the Royal Academy, 1771, No. 159, as an old man, half length.

ENGRAVED.

B. Okey, 1777, $12\frac{1}{4} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $4\frac{3}{8} \times 3\frac{1}{2}$ in., as anonymous, No. 12.

The picture was burnt at Belvoir Castle, October 26, 1816. See GRANBY, *ante*, page 387, and RUTLAND, *ante*, page 852.

MAN'S head.

Head size, canvas 23 × 18 in.

Profile, with a long nose ; with a cloak drawn closely over him.

EXHIBITED.

British Institution, 1813, No. 63, third catalogue, as study for Ugolino, by Sir George Beaumont, Bart.

Sold at Greenwood's, April 16, 1796, Lot 37, for £43 1s., to Sir George Beaumont, Bart.

ENGRAVED.

J. Rogers, $5\frac{3}{4} \times 4\frac{3}{4}$ in.

The picture was presented, in 1826, by Sir George Beaumont, Bart., to the National Gallery, No. 106.

MAN.

Study of an old man's head.

Sold at Greenwood's, April 14, 1796, Lot 55, for £5 10s., to Huddesford.

MAN.

Study of an old man's head. Sketch.

Sold at Christie's, Thomond Collection, May 26, 1821, Lot 29*, for £6 6s., to Lee.

MAN'S head.

In profile.

Bought in at Christie's, March 30, 1809, Lot 66, as a head, study from nature, very spirited, for £12 1s. 6d., by Offley. Bought in at Christie's, June 8, 1850, Lot 89 (Miss Crewe, owner), as "Head of an elderly man seen in profile."

The picture belongs to the Earl of Crewe. See REYNOLDS, *ante*, p. 793.

MAN'S head, as "An Apostle."

Bought in at Christie's, June 8, 1850, Lot 91 (Miss Crewe, owner), as "Head of an Apostle," with grey hair and beard, holding a book ; full of fine character.

MAN (old) wearing a cap.

Head, 29 × 24 in.

Wearing a fur cap ; full face. Signed "J. Reynolds" in left-hand corner.

EXHIBITED.

Grosvenor, 1884, No. 23, by W. H. Wayne.

MAN with a book.

Sold at Christie's, April 24, 1845, Lot 890 (Henry Rice, owner), as an old man with a book, for £31 10s., to Smith.

MAN (old).

Head size, canvas 18 × 17 in.

A man's head with white hair and beard ; looking down ; wearing a brown cloak.

Sold at Greenwood's, April 16, 1796, Lot 34, as an old man's head, a study, for £23 2s., to the Duke of Leeds.

The picture belongs to the Duke of Leeds, at Hornby Castle.

MAN (old).

EXHIBITED.

British Institution, 1813, No. 50, third catalogue, as old man's head, a study, by the Marchioness of Thomond.

Sold at Christie's, May 19, 1821, Lot 36 (Thomond collection), for £32 11s., to Danby ; and by Squibb, in 1831 (J. G. Cholmondeley, owner), for £11.

MAN (old).

Canvas 29 × 24 in.

EXHIBITED.

British Institution, 1813, No. 26, third catalogue, by Henry Edridge, A.R.A., as "old man's head."

Sold at Greenwood's, April 15, 1796, Lot 58, for £47 5s., to Edridge.

MAN (old).

Sold at Christie's, May 18, 1821, Lot 37 (Thomond collection), for £6 6s., to Gipps.

MAN (old).

Sold at Christie's, July 16, 1831, Lot 138 (John Jackson, R.A., owner), as an old man, very spirited, for £8 8s., to Wheelwright.

MAN (old).

Sold at Christie's, June 3, 1842, Lot 186 (Dr. Nevinson, owner), as an old man's head, for £4 14s. 6d., to Wright.

FAMILY Group.

Sold at Christie's, March 13, 1847, Lot 69 (Hughes, owner), as a "family group of two ladies and two gentlemen, a most elegant and important work of the master," for £32 6s., to Yates.

FAMILY Group.

EXHIBITED.

Leeds, 1868, No. 1,057, as "a family group, with a young lady playing on the spinet," by H. B. Beaumont.

See PAINE, ante, page 718.

FAMILY.

EXHIBITED.

British Institution, 1857, No. 111, as "portrait of a family," by C. Sackville Bale.

See OTWAY, ante, page 713.

PORTRAIT.

EXHIBITED.

British Institution, 1817, No. 39, as portrait, by Mrs. Lawrence.

PORTRAIT.

Exhibited at the Society of Artists in 1763, No. 99, as a portrait, half length.



Portrait of Julia

HISTORICAL, MYTHOLOGICAL, AND FANCY SUBJECTS.

✓ AFFECTIONATE BROTHERS. See LAMB, *ante*, page 561,
and GRANTHAM, *ante*, page 392.

AGE OF INNOCENCE.

Whole length, canvas 30 × 25 in.

A child, seated on the grass, under birch trees, with her hands clasped to her breast ; nut-brown hair ; pink sash and pink ribbon in her hair.

Painted in 1788.

Sir Robert Edgcumbe writes : “ I have always understood that this picture was painted from Theophila Gwatkin (Mrs. Lowther). She was born in 1782, and was six years old when this picture was painted. She was painted again later as ‘ Simplicity.’ ”

EXHIBITED.

British Institution, 1813, No. 65 (third catalogue),	} by Jeremiah Harman.
as Innocence,	
British Institution, 1843, No. 57,	
International, 1862, No. 65, by the National Gallery.	

Sold at Greenwood's, April 16, 1796, Lot 13, as Innocence, for £38 17s., to Elwin. Sold at Christie's, May 18, 1844, Lot 133 (owner, Jeremiah Harman), for £1,596, to Mr. Vernon.

ENGRAVED.

J. Grozer, 1794, $8\frac{1}{4} \times 6\frac{7}{8}$ in.
Ch. Turner, A.R.A., 1836, $9\frac{1}{2} \times 7\frac{7}{8}$ in.
F. Joubert.
S. W. Reynolds, $4\frac{3}{4} \times 3\frac{7}{8}$ in.
Samuel Cousins, R.A., 1874, 14 × 11 in.
R. S. Clouston, 1888, $25\frac{1}{2} \times 21$ in.
B. A. L. Damman, 1891, $17\frac{1}{2} \times 14\frac{3}{4}$ in.

The picture was presented to the National Gallery by Robert Vernon in 1847. It is No. 307.

✓ AGE OF INNOCENCE.

Sketch.

Sold at Greenwood's, April 15, 1796, Lot 59, as Innocence (unfinished), for £17 6s. 6d., to Ford. Bought in at Christie's, May 11, 1882, Lot 156 (Colonel S. Long, owner), for £63.

✓ AGE AND INFANCY.

Sold by Mr. Phillips in 1835 (H. Gritten, owner), for £95 11s.

✓ AGES, The Four, with the Head of the HON. MISS BINGHAM, representing Youth.

Sold at Christie's, December 23, 1887, No. 132 (Aspinwal, owner), as The Four Ages, for £39, to Agnew.

✓ AGNES, St. See MRS. QUARRINGTON, *ante*, page 777.

✓ ANGEL IN CONTEMPLATION. See OXFORD WINDOW.

✓ ANGEL, Head of an.

Sold at Christie's, April 22, 1837, Lot 89 (Slater, owner), as Head of an Angel, a charming specimen, for £15 10s., to Dr. Nevenson.

✓ ANGEL, Head of an.

Oval.

Looking at the spectator over her right shoulder.

The picture belongs to the Duke of Marlborough, at Blenheim.

✓ ANGELICA AND MEDORA.

Sold at Greenwood's, April 15, 1796, Lot 61, as Angelica and Medora, for £3, to Elwin.

ANGELS' HEADS. See MISS GORDON, *ante*, page 372.

EXHIBITED.

Manchester, 1857, No. 46, by Lord Overstone.

A picture catalogued "Angels' Heads" was sold at Christie's, March 4, 1848, Lot 3 (Fitzgerald, owner), for £1 1s., to Westmacott.

✓
ANNUNCIATION.

A sketch.

The Virgin seated to the right, with her right arm leaning on a table ; her left hand upraised ; the angel on a cloud to the left, pointing to a dove in the top centre.

ENGRAVED.

S. W. Reynolds, 1822, $5\frac{3}{4} \times 4\frac{1}{2}$ in.

✓
APPLES.

EXHIBITED.

Suffolk Street, 1833, No. 232, by Mr. Shephard.

✓
ARCH GIRL, The.

Bought in at Christie's, February 1, 1812, Lot 49, by the owner (Simson), as An arch Girl, for £13 13s. Bought in, April 6, 1816, Lot 15 (Leyton, owner), for £3 3s.

✓
ARCHER, The Little.

Whole length, oblong, canvas 39 × 49 in.

A boy reclining, in a landscape, with a bow in right hand ; a dog beside him, looking up into his face.

EXHIBITED.

Royal Academy, 1883, No. 269, by the Earl of Normanton.

The picture belongs to Lord Normanton, and is No. 49 in the Somerley catalogue.

Mr. A. Graves does not consider this picture to be by Sir Joshua Reynolds. It is more probably by Hugh Robinson.

✓
ARIADNE.

Half length.

In an oval ; face turned to right shoulder ; hair blown by the wind ; scarf over left shoulder.

1778. Paid for, 1781, Mr. Lock for Ariadne, £36 15s.

EXHIBITED.

British Institution, 1813, No. 51, by William Smith, M.P.

„ „ 1833, No. 38, by Alexander Baring.

ENGRAVED.

W. Doughty, 1779, $13\frac{1}{2} \times 11$ in.

W. Sharp (lithograph), $11 \times 9\frac{1}{8}$ in.

S. W. Reynolds, $4\frac{5}{8} \times 3\frac{5}{8}$ in.

The picture is in the possession of Lady Ashburton.

Fine sketch sold at Greenwood's, April 14, 1796, Lot 44***, for £1 11s. 6d., to Nele; April 16, 1796, Lot 18, for £18 18s., to Esdaile. Sold at Christie's, May 19, 1849, Lot 70, described as Ariadne, powerfully painted (Morant, owner), for £4 4s., to Bevens.

See MIRANDA.

✓

ATALANTA.

Sold at Christie's, May 16, 1846, Lot 21, described as Atalanta, powerful, for £21, to Fuller.

✓

BABES IN THE WOOD. See VANDERGUCHT, *ante*, page 998.

✓

BABES IN THE WOOD.

Whole length, canvas 39 × 37 in.

Two children: one sitting against the stem of a tree, head falling on breast; a robin perched on the right shoulder, another in the ivy of the tree; the other child lying asleep on the ground; landscape; in the distance figures of robbers.

Paid for by Viscount Palmerston, £52 10s. The entry was probably on the missing page under P in the second ledger. Exhibited in the Royal Academy, 1770, No. 149. "Charming idea."—WALPOLE.

"He painted two pictures of the Children in the Wood. In one the babes are still living, and one is feeding the other with blackberries. Nothing can be more natural and innocent than their expressions. In the other they are dead; or rather, he appears to have supposed that before death they had fallen asleep, for sleep it is that he has painted, not death.

"The origin of this last picture was, like that of many of his conceptions, accidental. I have heard from Northcote that it was his custom on meeting a picturesque beggar in the street—man, woman, or child—to send him or her to his house, to wait his leisure in a lower apartment; and in the intervals between his appointments he would order one of them into his painting-room to sit for a fancy picture. It would sometimes happen that, while his throne was thus occupied, a thundering peal at the street door would be heard; the beggar hurried away, and some full-dressed duchess would sail in and seat herself in the vacated chair. 'If she could but have known,' said Northcote, 'who had just left it.' It happened once, as it often did, that one of these little sitters fell asleep, and in so beautiful an attitude,

that Sir Joshua instantly put away the picture he was at work on and took up a fresh canvas. After sketching the little model as it lay, a change took place in the position ; he moved his canvas to make the change greater, and, to suit the purpose he had conceived, sketched the child again. The result was the picture of the 'Babes in the Wood,' now in the possession of Viscount Palmerston. It is much faded, but the expression of repose in the principal figure is admirable."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. i., pp. 358, 359.

EXHIBITED.

British Institution, 1813, No. 19, by Viscount Palmerston.

Royal Academy, 1871, No. 247, by the Right Hon. W. Cowper-Temple.

ENGRAVED.

James Watson, 1776, $12\frac{7}{8} \times 10\frac{7}{8}$ in.

The picture was sold by the Right Hon. Anthony Evelyn Ashley to T. Agnew and Sons.

A picture described as "The Babes in the Wood" (Vander Gucht's children), $28\frac{1}{2} \times 24\frac{1}{2}$ in., was sold at Christie's, June 20, 1896, Lot 105 (Biscoe, owner), for £52 10s., to Cox.

In the Royal Academy, 1896, No. 3, exhibited by T. N. McFadden, was a picture entitled "Children in the Wood." Two children asleep : one leaning against the stem of a tree, with its head falling on its breast ; a robin is perched on its right shoulder, another in the ivy of the tree ; the other child lies on the ground ; robbers are seen in the distance. Unfinished. Painted 1773 (canvas, 39×37 in.). Doubtless a copy of Lord Palmerston's picture.

BACCHANTE. See LADY HAMILTON, *ante*, pages 425-427, MRS. HARTLEY, *ante*, pages 444-447, BACELLI, *ante*, page 41, and WOODNYMPH AND FAUN.

BACCHUS, Infant. See MASTER HERBERT, *ante*, page 459, and INO.

BANDITTI, A Captain of.

Half length, canvas 30 × 25 in.

A figure in armour, front face ; grey hair ; shield and spear in right hand. Painted from White the pavier.

Paid for, July 3, 1772, Mr. Crewe, for a captain of banditti, £36 15s. Exhibited in the Royal Academy, 1772, No. 210, as a captain of banditti.

"The robber's head has been well engraved, with the absurd title of 'Cartouche,' and is a haggard, grimy version of those strongly marked features which stood Sir Joshua in such stead, and had already brought the beggar into a thriving business as a model."—TOM TAYLOR, vol. i., p. 445.

Walpole remarked: "Painted in the manner of Salvator Rosa; hand very good, but arms ill drawn," adding that there were in this exhibition several pictures of him.

EXHIBITED.

British Institution, 1841, No. 86, }
 " " 1866, No. 170, } as "Cartouche," by Lord Crewe.

ENGRAVED.

J. Dean, 1777, $12\frac{1}{4} \times 10$ in., }
 S. W. Reynolds, $4\frac{1}{4} \times 3\frac{1}{2}$ in., } as "Cartouche."

The picture is in the possession of the Earl of Crewe, at Fryston Hall.

BANISHED LORD, The; also known as "The Captive."

Half length, canvas 30 × 25 in.

Front face; in a white shirt and dark cloak; with beard.

Painted from White the pavier.

EXHIBITED.

British Institution, 1813, No. 25, as "The Captive," } by the Rev. W.
 " " 1823, No. 5, } Long.

Sold at Greenwood's, April 16, 1796, Lot 55, as The Captive, "The Banished Lord," for £84, to Long.

ENGRAVED.

J. R. Smith, 1777 (half length), $13\frac{1}{4} \times 11$ in.
 G. T. Doo, R.A., 1833, $6\frac{7}{8} \times 5\frac{1}{4}$ in., for the "Associated Engravers."
 J. Jenkins, for Jones's "National Gallery."
 S. W. Reynolds, $4\frac{3}{8} \times 3\frac{1}{2}$ in.

Presented in 1826 by the Rev. William Long to the National Gallery, No. 107.

When this picture was exhibited in the British Institution, 1823, as "The Captive," it was copied, full size, by Drummond, junr., Porter, Fairland, Wright, Seaforth, Pyne, Macartan, Johnson, Thomas, Graham, and Davis. Smaller by Childe, Green, Pidding, Webster, Passmore, Sargeant, and Miss Kearsley. In crayons by Miss Drummond, and in miniature by Miss Sharpe and Miss Kendrick.

✓

Presented by the artist to Dr. Capper, of York.

Bought in at Christie's, June 23, 1838, Lot 107 (Hickman, owner), described as above, for £152 5s. Sold, May 17, 1856, Lot 75 (Hickman, owner), for £3 3s., to Watson.

✓

Half length, canvas 29 × 25 in.

Nearly full face ; plain background.

The picture belongs to Lord Kinnaird, at Rossie Priory, Inchture, N.B.

Pictures called "The Banished Lord" sold at Christie's:

	Lot.	Owner.	£	s.	d.	
1837, June 20.	85.	M. Zachary	2	2	0	
1838, April 27.	239.	John Vaughan Dutton	5	5	0	Bond.
1839, Feb. 16.	60.	Robert Bond	4	2	0	Martin.
1842, Jan. 29.	101.	Patterson. Copy by Patterson	1	6	0	Bought in.
" Feb. 5.	93.	" " " " " " " " " " " "	1	8	0	"
1845, April 24.	869.	Henry Rice. Copy by Alexander	0	14	0	Palser.
1850, June 15.	33.	Henry Metcalf	65	2	0	Norton.
1863, June 20.	493.	J. Alnutt	13	13	0	Cox.
1895, April 6.	78.	Angerstein	48	6	0	Tooth.
1896, July 13.	337.	Lord Leighton. 11½ × 10 in.	37	16	0	Goupil.
1897, June 12.	63.	Sir W. W. Burrell. 31 × 25 in.	21	0	0	Tooth.

✓

EXHIBITED.

Suffolk Street, 1833, No. 86, by S. Boddington.

Sold at Greenwood's, April 16, 1796, Lot 58, as "The Bard," for £39 18s., to Rev. R. Dodge; Christie's, May 18, 1821, Lot 28 (Thomond Collection), as "The Bard," large sketch, £22 1s., to Boddington. *See* MINSTREL.

✓

Paid for before 1775, Duke of Dorset, for Beggar Boy, £35. Exhibited in the Royal Academy, 1775, No. 238.

"One of his best works ; strongly coloured."—WALPOLE.

The picture is not at Knoles. It may be the "Boy with Cabbage Nets." See *ante*, page IIII6.

BIRD, The.

Whole length, canvas 30 x 25 in.

A girl sitting on the ground, with a smiling surprised expression, holding a bird, which is covered by her hands; a cage to her right; trees and landscape to left.

Sold at Christie's, May 2, 1856, Lot 588 (Samuel Rogers, owner), described as A Girl with a bird, the celebrated engraved work, for £241 10s., to Strange. Bought in at Christie's, May 2, 1874, Lot 61 (Strange, owner), for £189; June 29, 1889, Lot 43 (Lord Shannon, owner), described as Girl with a birdcage, from the Rogers Collection; bought in for £162 15s.

In 1867 this picture showed signs of blistering, and under the direction of Henry Graves and Co., was removed from the canvas by W. Morrill, and lined on three canvasses for J. C. Strange. The picture afterwards remained for many years at 6, Pall Mall, and narrowly escaped destruction at the fire there, on December 7, 1867.

ENGRAVED.

J. Dean, 1786, $9\frac{3}{8} \times 7\frac{7}{8}$ in.

S. W. Reynolds, $4\frac{3}{4} \times 4$ in.

A replica was bought in at Christie's, June 13, 1859, Lot 162 (Bewick, owner), and described as "a girl with a bird, a replica, formerly belonging to Lord Harborough," for £18 10s.; bought in again, June 16, 1862, Lot 143 (Cheverton, owner), for £3 10s.

BROTHERS, The Three. *See* LAMB, *ante*, page 561, and GRANTHAM, page 392.

CALLING OF SAMUEL. *See* SAMUEL.

CÆLIA LAMENTING HER SPARROW.

Subject from Catullus. *See* MRS. COLLIER, *ante*, page 186.

CAIUS MARIUS.

A portrait of Caius Marius was exhibited for sale in Penney's Picture Gallery, 53, Pall Mall, London, in 1825, No. 126. *B. Penney*

Sold at Greenwood's, April 15, 1796, Lot 56, as An old man's head looking up, for £21, to Farington.

Bought in at Christie's, June 30, 1820, Lot 115, as the property of a collector, and described as Caius Marius, engraved. *Penney's Picture Gallery*

A print in the British Museum is marked "Marius," but is so like "A Study from Nature," by S. W. Reynolds, that it is perhaps the same. *See* STUDY FROM NATURE.

CAPTIVE, The.

Half length, canvas 30 × 25 in.

EXHIBITED.

Art Treasures, Manchester, 1857, No. 45, as The Captive, by the Earl of Durham.

Sold at Christie's, May 18, 1821, Lot 19 (Thomond, owner), as Study for the head of an aged character, The Captive, for £29 8s., to Lambton.

The picture belongs to the Earl of Durham, at Lambton Castle. *See also* BANISHED LORD, *ante*, page 1134.

CARTOUCHE. *See* A CAPTAIN OF BANDITTI, *ante*, page 1133.

✓ CHAPEAU NOIR. *See* UNKNOWN PORTRAITS, *ante*, page 1104.

✓ CHARITY.

Half length, canvas 37 × 29 in.

A woman, full face, with three children round her ; one drinking in the background ; one boy, to the right, with arms extended towards a third seated on a lace cover over a cushion.

This picture might have been intended for a Holy Family.

EXHIBITED.

British Institution, 1817, No. 31, as Holy Family painted in Italy, by the Earl of Egremont.

Sold at Greenwood's, April 15, 1796, Lot 49***, for £4 8s., to Sir H. Englefield. Sold at Christie's, May 5, 1810, Lot 49 (Caleb Whitefoord, owner), for £89 5s., to Simpson, described as a singular fine picture, painted by Sir Joshua in Italy.

The picture belongs to Lord Leconfield, and is No. 105 in the Petworth catalogue.

A picture called "Charity was bought in at Christie's, May 15, 1847, Lot 6, for the famous picture painted in the manner of Titian" (John Proctor Anderdon, F.S.A., owner), for £42. Bought in, May 24, 1851, Lot 62, same picture and owner, for £42.

It is not quite clear whether the "*famous picture*" refers to the Oxford Window or to some other picture of Charity.

✓
CHARITY. *See* OXFORD WINDOW.

✓
CHILDHOOD.

Sold at Christie's, February 27, 1852, Lot 113 (J. B. and W., owners), for £35 14s., to Bradley.

CHINESE BOY. *See* WANG-Y-TONG, *ante*, page 1028.

✓
CHRIST WHEN YOUNG.

Sold at Greenwood's, April 15, 1796, Lot 40**, as Young Christ, for £3 6s., to Wright.

✓
CIRCE.

Paid for, 1771, Sir Charles Bunbury, for Circe, £36 15s.

The picture belonged to Sir Charles Bunbury, but is not now at Barton Hall.

CLEOPATRA DISSOLVING THE PEARL. *See* KITTY FISHER, *ante*, page 307.

COLLINA. *See* FITZPATRICK, *ante*, page 314.

✓
COMEDY. *See* EUPHROSYNE; *also* GARRICK, *ante*, page 351.

Catalogued at Christie's, July 19, 1860, Lot 102 (J. E. Fordham, owner), as "Comedy," but withdrawn, as it had not been sent.

COMIC MUSE. *See* MRS. ABINGTON, *ante*, page 2.

CONTEMPLATION. *See* MISS FALCONER, *ante*, page 296, MRS. STANHOPE, *ante*, page 930, and MRS. SPENCER, *ante*, page 926.

CONTEMPLATION.

Bought in at Christie's, by the owner (Charles Meigh), June 21, 1850, Lot 149, for £20. Sold at Christie's, June 9, 1855, Lot 45 (C. Meigh, owner), described "Contemplation," supposed to be a portrait of Lady Crewe, a beautiful work, for £15 15s., to Allen.

CONTEMPLATIVE YOUTH. See MASTER BROWN, *ante*, page 116.

✓
CONTINENCE OF SCIPIO.

A composition of ten figures. Scipio sits on the left with his hands on his knees, wearing Roman armour and a large helmet. The young girl, who is in profile, and dressed in white, with a lock of hair hanging over her right shoulder, is being presented to Scipio by a youth who holds her left hand. On her right is an older woman kneeling and presenting a handsome goblet ; behind her is a young girl wearing a turban.

Exhibited in the Royal Academy, 1789, No. 165.

“Tame, crowded ; Scipio cold.”—WALPOLE.

St. James's Chronicle observes, April 27, 1789: “The ‘Continence of Scipio.’ The colouring remarkably chaste, equal to the finest works of the Flemish school ; rich without being gay, and dark without being heavy. The composition has considerable merit, but appears rather crowded on the canvas. We also think the woman presented to Scipio too young. She represents beautiful infancy, not captivating youth.”

Malone states that Prince Potemkin paid Sir Joshua 500 guineas for this picture. The entry was probably on the missing page under P in the second ledger.

Waagen says: “The ‘Continence of Scipio’ at St. Petersburg is incomparably less happy than the Hercules ; the composition too crowded. The bride seen in profile ; nothing but a pretty shamefaced English Miss. The head of Allutius lifeless and masklike. The colouring is, moreover, untrue ; the execution in various parts unequal and too slight.”

Mr. Lionel Cust writes from St. Petersburg, October 19, 1899 : “The countenance of Scipio is in very bad condition. In the catalogue it is stated to be unfinished, but I think that it only means that it has gone to pieces. There is a blue streak down the young woman’s face. Taken all in all it is a great failure.”

The sketch was sold at Greenwood’s, April 14, 1796, for £4 4s., to Woodburn. Bought in at Christie’s, February 17, 1810, Lot 9 (Stevens, owner), described as a spirited sketch for the celebrated picture of Scipio, painted for Prince Potemkin, for 7s.

The picture is at the Hermitage, St. Petersburg, No. 1392.

COQUETTE, The. See MADAME SCHINDLERIN, *ante*, page 869.

CORNELIA WITH HER CHILDREN. See LADY COCKBURN, *ante*, page 181.

COTTAGERS. See MACKLIN, *ante*, page 603.

COW'S HEAD.

Sold at Greenwood's, April 14, 1796, Lot 56, Study of a Cow's head from Nature, £11, to Grozier.

CROSSING THE BROOK. *See* MISS CHOLMONDELEY, *ante*, page 173, and UNKNOWN PORTRAITS, *ante*, page 1109.

CRYING GIRL.

Half length, canvas 29 × 25 in.

EXHIBITED.

British Institution, 1813, No. 69 (third catalogue), as "The Crying Girl,"	} by the Earl of Lonsdale.
British Institution, 1833, No. 8, as "Innocence,"	

"... and Dorinda sadly crying over her pet's body by the side of its empty cage. At Lord Lonsdale's, and in small at Fryston, Mr. Monckton Milnes's."—TOM TAYLOR, vol. ii., p. 3. *See* LESBIA.

This picture, which was evidently a companion to No. 89, "A Laughing Girl," belonging to the same owner, seems to have disappeared after 1833, for the companion was exhibited in 1823, 1833, and again in 1843.

CUPID AS A LINK-BOY.

Half length, canvas 29½ × 24 in.

Called "Covent Garden Cupid" by Malone.

In a beggar's dress, with a link in his hand; old houses in the distance.

EXHIBITED.

British Institution, 1817, No. 60,	} by the Duchess of Dorset.
" " 1823, No. 12,	
" " 1840, No. 85,	} by Earl Delawarr.
Royal Academy, 1875, No. 16,	
" " 1896, No. 20,	by Alexander Henderson.

ENGRAVED.

J. Dean, 1777, 13¼ × 11 in.

S. W. Reynolds, 5½ × 4 in.

The picture was sold by Lord Sackville to T. Agnew and Sons, from whom it passed to Alexander Henderson, the present owner.

CUPID.

Nearly nude, with face in shadow ; bow and arrow held in both hands a sash over right shoulder, from which is suspended a quiver.

EXHIBITED.

British Institution, 1823, No. 31, "Cupid," by J. P. Anderdon.

The picture belonged in 1845 to G. P. Anderdon.

CUPID.

Half length, canvas 30 × 25 in.

Nude ; full face, partially in shadow ; holding bow and arrow in his hands, ready to shoot ; the only drapery is a blue sash from right shoulder supporting quiver ; wooded landscape background.

ENGRAVED.

W. Say, 1813, $14\frac{3}{4} \times 11\frac{3}{4}$ in.

S. W. Reynolds, 5 × 4 in.

The picture was given by Sir Joshua to his nephew, the Rev. Joseph Palmer, Dean of Cashel, and bequeathed by him to his son, Colonel John Palmer, of Torrington, and is now in the possession of his cousin, Sir Robert Edgcumbe, of Sandye Place.

CUPID.

Half length, 29½ × 24½ in.

Left hand raised, as if holding a bow ; a quiver with arrows hangs from a sash on the left side.

EXHIBITED.

British Institution, 1832, No. 65, as a Cupid unfinished, by George Vivian. Grosvenor, 1884, No. 115, by Colonel Vivian.

The picture belongs to Julius Oehme, 384, Fifth Avenue, New York.

CUPID SLEEPING IN THE CLOUDS.

Whole length, canvas 29 × 24 in.

Lying on clouds ; resting on his left arm ; an arrow in his right hand ; quiver with arrows to his left.

Exhibited at the Royal Academy, 1777, No. 293, as a Cupid asleep.

EXHIBITED.

Suffolk Street, 1834, No. 89,
British Institution, 1844, No. 153, } by the Earl of Carnarvon.
Royal Academy, 1881, No. 34, }

ENGRAVED.

J. Dean, 1779, $13\frac{3}{8} \times 11$ in.

S. W. Reynolds, $5\frac{1}{2} \times 4\frac{1}{2}$ in.

The picture belongs to the Earl of Carnarvon.

A smaller picture of this subject, but without any arrows in the quiver, was formerly the property of Sir George Phillips, Bart., at Weston House, Shipston-on-Stour, from whom it descended to the Earl of Camperdown, the present owner.

CUPID IN A LANDSCAPE. *See GREVILLE, ante, page 399.*

Other "Cupids" sold by auction :

Greenwood's.

	Lot.	Owner.		£	s.	d.	
1796, April 14.	59.		Cupid	24	3	0	Bryan.

Stanley.

1815.		Cox.	Cupid, engraved . .	63	0	0	
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Christie's.

1810, Feb. 16.	1.	Orme.	Cupid. Study on copper	1	13	0	Bought in.
1812, June 5.	76.	Ed. Burke.	Cupid stung	4	4	0	Morland.
1821, May 19.	4.	Thomond.	Cupid, an elegant copy	4	4	0	H. Mortimer.
1837, March 4.	63.	Groom.	Cupid sleeping	25	14	6	Fuller.
1842, April 15.	198.	Johnson.	Cupids. Well coloured	4	10	0	Bought in.
1844, April 26.	458.	H. P. Briggs, R.A.	Cupidsleeping. Copy by Briggs	2	0	0	Williams.
1845, July 19.	53.	Roffway.	Cupid				Passed.
1851, July 24.	176.	Earl Mount-Cashel.	„ holding his bow and arrow. Very richly coloured . .	1	17	0	Bourne.
1870, April 14.	355.	Gardner.	Cupid	5	15	6	Cox.
1879, Nov. 28.	85.	C. H. Warner.	„	2	2	0	Chalkley.
1881, June 27.	54.	William Burn.	„ bending his bow	4	4	0	Grindley.
1881, June 18.	69.	Earl Normanton.	Cupid with arrows . .	11	11	0	Eyre.
1884, Feb. 8.	130.	Cox.	„ with a bow . . .	4	0	0	Rudell.

CUPID AND PSYCHE.

Whole length, oblong, canvas 55 × 66½ in.

Said to be portraits of Miss Greville and her brother.

Nude figure of Cupid lying asleep on a couch ; on the left, Psyche, nude to waist, with yellow drapery round her, and holding up a lamp in her right

hand, kneels, gazing at him ; dark background ; the moon seen through an opening on the right.

Exhibited in the Royal Academy, 1789, No. 179.

"Glaring, not good."—WALPOLE.

St. James's Chronicle, 1789 : "No. 179. When we consider the rapid manner in which this picture was produced, it is wonderful. It has been finished from a mere outline since the pictures were sent to be exhibited. This furnishes a hint to those who would employ the President. He should always be induced to finish a picture while his imagination is warm, without having the opportunity of altering it. Correggio seems to have been his model in the work before us, the composition of which is graceful and the effect good."

EXHIBITED.

British Institution, 1813, No. 60,	} by Samuel Rogers.
" " 1823, No. 59,	
" " 1843, No. 44,	
" " 1854, No. 59,	

Royal Academy, 1893, No. 141, by the Baroness Burdett-Coutts.

Sold at Greenwood's, April 16, 1796, Lot 65, for £273, to Charles Long ; and in the Rogers sale, May 2, 1856, Lot 706, for £420, to Radcliffe, who was commissioned by the Baroness Burdett-Coutts.

ENGRAVED.

W. Say, 1816, $19\frac{3}{4} \times 16\frac{1}{2}$ in.

J. Scott, 1876, $6 \times 5\frac{1}{8}$ in.

In a sketch book by H. Bone, R.A., now at the National Portrait Gallery, the ownership in 1804 is given to the Earl of Upper Ossory.

The picture belongs to the Baroness Burdett-Coutts.

See MISS GREVILLE, *ante*, page 398.

The original finished sketch, $22\frac{1}{2} \times 29$ in., was exhibited in the Royal Academy in 1875, No. 140, by D. Colnaghi, and sold by him at Christie's, April 1, 1879, Lot 143, for £4 4s., to Lilly. Christie's, April 15, 1861, Lot 85 (Gooderson, owner), a small study of Cupid and Psyche, by Gooderson, for £5 15s. 6d., to White. Sketch for the picture sold in these rooms, April 18, 1868, Lot 108, as Cupid and Psyche, a sketch (White, owner), for £3, to Worrell.

The sketch belongs to the Baroness Burdett-Coutts.

CYMON AND IPHIGENIA.

Whole length, oblong, canvas 55 × 66 in.

Subject from Boccaccio.

Iphigenia, almost nude, lying asleep in a landscape ; Cupid leading

Cymon, who holds a staff in his left hand, through the trees ; rays of the sun through the trees overhead.

Exhibited in the Royal Academy, 1789, No. 143.

"Glaring."—W.

Public Advertiser, 1789: "The connoisseur will be happy to see that Sir Joshua has given a greater proportion of historical and fancy pictures: Cymon and Iphigenia, Cupid and Psyche, and Continnence of Scipio. The two first are said to be purchased by that liberal encourager of the arts, Alderman Boydell."

St. James's Chronicle, 1789: "No. 143. Cymon and Iphigenia. The artist has imitated Luca Giardino with success. The body of the female is a charming piece of colouring, but the blue and red drapery appeared spotted. We by no means approve of Cymon's head, and the figure is not well drawn. The forte of Sir Joshua is not correct drawing."

"What can be more trifling than giving the portrait of Kitty Fisher the mock-heroic title of Cleopatra? Even the celebrated Iphigenia, beautiful as she is, and prodigal of her charms, does not answer to the idea of the story. In drawing the naked figure Sir Joshua's want of truth and firmness of outline become more apparent, and his mode of laying on his colours, which in the face and extremities are relieved and broken by the abrupt inequalities of surface and varieties of tints in each part, produced heaviness and opacity in the larger masses of flesh colour, which can, indeed, only be avoided by extreme delicacy or extreme lightness of execution."—HAZLITT'S *Essays on Art*, p. 34.

EXHIBITED.

British Institution, 1813, No. 48, by the Marchioness of Thomond.

" " 1826, No. 87, by George IV.

" " 1827, No. 66, } by William IV.

" " 1833, No. 39, }

International, 1862, No. 102, }

Grosvenor, 1884, No. 160, } by Her Majesty the Queen.

Royal Academy, 1878, No. 132, }

ENGRAVED.

Francis Haward, A.R.A., 1797, $19\frac{1}{2} \times 17\frac{1}{8}$ in., }

S. W. Reynolds, $7 \times 6\frac{1}{4}$ in., }

J. G. Walker, 1834, $6\frac{3}{4} \times 6$ in., }

William Overend Geller, 1836, $19\frac{1}{2} \times 16\frac{1}{4}$ in., }

oblong.

The picture, which was presented to George IV. by the Marchioness of Thomond, and was the last fancy subject painted by Sir Joshua, belongs to Her Majesty the Queen, and hangs at Buckingham Palace.

Sold at Christie's, April 26, 1844, Lot 486 (Briggs, R.A., sale), copy by Briggs, for £4, to Anthony. May 8, 1897, Lot 47 (owner's name not given), for £63, to Agnew.

DAVID WITH THE HEAD OF GOLIAH.

EXHIBITED.

British Institution, 1823, No. 16, by Sir Thomas Baring, Bart., M.P.



Sold at Christie's, May 14, 1810, Lot 44, Whitefoord Collection, study for the head of David, £5 15s. 6d., to Spackman; May 13, 1837, Lot 56 (Pringle, owner), for £3 3s., to B. Gritten; February 5, 1842, Lot 92, Miss Patterson's sale, David, copy by Patterson, bought in for £1 11s. 6d.

✓

DEATH OF CARDINAL BEAUFORT.

Whole length, canvas 93 × 56 in.

Second part of "Henry VI.," Act III. Scene iii. The Cardinal's bed-chamber. The cardinal was great-uncle to the king; he is in the last agony of death; Warwick, Salisbury, and King Henry standing by the bedside; the king with hand and arm uplifted; on a table the cardinal's hat; above the pillow is a demon's head glaring upon the dying priest; a part of the claw seen, ready to clutch the departing spirit.

Paid for, 1789, "Mr. Alderman Boydell, for the Death of Cardinal Beaufort, 500 guineas paid."

EXHIBITED.

British Institution, 1813, No. 11,	} by the Earl of Egremont.
" " 1823, No. 54,	
" " 1843, No. 5, by Colonel Wyndham.	

Sold at Christie's, May 20, 1805, Lot 49 (Alderman Boydell, owner), for £530 5s., to Phillips, for the Earl of Egremont.

"At another time I happened to call upon him when he was painting 'Death of Cardinal Beaufort,' when a circumstance occurred. He had merely scumbled in the head of the dying cardinal. He had now got for his model a porter or coalheaver, between fifty and sixty years of age, whose black and bushy beard he had paid him for letting grow. He was stripped naked to the waist, and with his profile turned to him, sat with a fixed grin showing his teeth. I could not help laughing at the strange figure, and recollecting why he had ordered the poor fellow so to grin on account of Shakespeare's line—'Mark how the pangs of death do make him grin.' The fellow sat grinning for upwards of an hour, during which time he sometimes gave a touch to the face, sometimes scumbled at the bedclothes with white diluted with spirits of turpentine. After all he could not catch the expression he wanted, and I believe rubbed the face entirely out; for the face and attitude on the present finished picture—which I did not see till above a year after this first fruitless attempt—is certainly different and on an idea much superior."—MASON, p. 56.

"Grandi, the Italian organ-grinder, sat to him for King Henry VI. in the 'Death of Cardinal Beaufort,' and he looks not much better than a train-bearer, or one in a low and mean position; if he had sat to him for his portrait he would have made him look like a king. That was what made Fuseli observe in joke, 'Grandi never held up his head after Sir Joshua painted him in his Cardinal Beaufort!'"—HAZLITT'S *Conversations of Northcote* (Bentley's edition), 1894, p. 144.

ENGRAVED.

Caroline Watson, 1790, for Boydell's "Shakespeare," 19 $\frac{7}{8}$ × 15 $\frac{5}{8}$ in.

Andrew Grey, 1801, 8 $\frac{3}{4}$ × 6 $\frac{1}{4}$ in., for the smaller Boydell's "Shakespeare."

S. W. Reynolds, 7 $\frac{7}{8}$ × 5 $\frac{3}{4}$ in.

From a newspaper, 1789: "The 'Death of Cardinal Beaufort' was exhibited at the Shakespeare Gallery in May, 1789, by Alderman Boydell. The reputation of this excellent artist is so well established, that it may sustain the animadversion of criticism, and it is our maxim to reprove the negligence of the strong, to support the slips of the feeble, and to encourage the unassuming. The merits of this picture are great and numerous, but are they such as were expected from the President of the Royal Academy on the present important summons of national genius in the art. The 'Death of Cardinal Beaufort' is too like that of 'Germanicus' by Poussin to claim the distinction of an original composition. If we speak capriciously, we may be easily convicted, for the print is in the collection of every man of taste. The head of the Cardinal, every circumstance around the bed, are all well painted, and the stile of colouring is horribly impressive. But is not the grin too literally rendered from Shakespeare? We know all human productions are defective, but on the present occasion the public, as well as the generous proprietor of the undertaking, have a right to the best efforts of the president, and we hope he will exert them on another subject."

"The 'Cardinal Beaufort' is a fine display of rich and mellow colouring; and there is something gentlemanly and Shakespearian in the king and the noblemen who attend him. At the same time, we think the expression of the Cardinal himself is too much of physical horror, a canine gnashing of teeth, like the picture of a man strangled. This is not, we conceive, true history."—HAZLITT'S *Essays on Art*, p. 36.

Copies were made in 1823 from this picture in a smaller size by Salter, Sargeant, Wright, Omon, Bridges, Davis, Elton, Johnson, Middleton, Fowler, Hayter, and Miss Drummond.

A full-sized replica belonged to Henry Graves, and was bequeathed by him in 1892 to the Shakespeare Memorial Gallery, Stratford-on-Avon.

The picture belongs to Lord Leconfield, and is No. 309 in the Petworth catalogue.

↓

DEATH OF CARDINAL BEAUFORT.

Oblong sketch, containing only three figures, and very unfinished.

The sketch belongs to the Dulwich Gallery, No. 254 in the catalogue.

A sketch was sold at Greenwood's, April 16, 1796, Lot 69, for £2 2s., to Holcroft. Bought in at Christie's, March 28, 1800, Lot 10 (H., owner), for £1 1s.; sold, April 29, 1803, Lot 64, as original sketch, for £13 2s. 6d., to Nixon; May 30, 1859, Lot 131 (W. Good, owner), as Head of Cardinal Beaufort, a sketch, for £2 12s., to Tooth.

A copy by Briggs was sold at his sale at Christie's, April 26, 1844, Lot 460, for £1 2s., to Palser.

DEATH OF DIDO.

Whole length, canvas 94 × 56 in.

Dido lies on some drapery placed on a funeral pile, her right hand extended; her sister bends over her with extended arms; in the right distance

is a galley on the sea ; on the left the half figure of Iris is seen emerging from a cloud.

Exhibited in the Royal Academy, 1781, No. 160.

"Her head fine."—W.

"This picture, from the high rank the artist deservedly holds, calls for a criticism, and one, we think, more severe than any of his pictures have ever merited. The composition, the lights and shadows are confused, and convey a French fluttering idea ; the extended arms of the sister rant upon canvas, and rob the picture of that solemnity which we find so well understood by Fuseli, an artist inferior to Reynolds in the executive part of his profession. The face of Dido is the beauty of an expiring saint, and does not convey the poet's idea of the character of Dido. The drawing is certainly defective ; the neck of Dido is distorted, her back broken, and the body cannot be traced through the drapery. There is no centre light in the picture, the eye cannot rest on it, and the shadows are so thrown as to produce an appearance of hollows ; but the face of Dido is beautiful, and in point of colouring Sir Joshua exceeds all other painters."—*Earwig*.

St. James's Chronicle : "The colouring is very rich and harmonious."

Morning Chronicle, 1781 : "Sir Joshua's 'Dido' is most admirable ; the figure of the attendant with outstretched arms is beautifully striking."

Morning Herald : "In 'Death of Dido' he has displayed more real genius than in half the other productions of his life ; the drawing of the principal figure is correctly beautiful, and the character and colouring of the face amazingly fine. The gape of Dido's sorrowing sister borders indeed rather upon the burlesque."

EXHIBITED.

British Institution, 1813, No. 33, by the Marchioness of Thomond.

"	"	1823, No. 21,	} by George IV.
"	"	1826, No. 110,	
"	"	1827, No. 2,	
"	"	1833, No. 19,	by William IV.

Royal Academy, 1882, No. 131,	} by Her Majesty the Queen.
" " 1892, No. 105,	

Sold at Christie's, May 19, 1821, Lot 72, Thomond sale, Dido on the funeral pile, to the King, for £735.

Miss Wateredge sat in March, 1781, and the following note is made by Tom Taylor thereon : "A model I have no doubt for the Death of Dido. Her address in a stiff hand, 'Miss Eliz. Wateredge, King Street, Covent Garden.'"

DEATH OF DIDO.

Whole length, oblong, canvas 93 × 57 in.

Sold at Greenwood's, April 16, 1796, Lot 67, for £210, to Bryan. It was purchased from Sir Francis Bolton by Henry Graves and Co. on behalf of the Bryan family. Put up and bought in by the firm at Christie's, February 22, 1890, Lot 85, for £367 10s. Sold at Christie's, March 19, 1892, Lot 714 (Wertheimer, owner), for £173 15s., to E. Benjamin, by whom it was sold to a collector in New York.

ENGRAVED.

J. Grozer, 1796, $28\frac{1}{4} \times 17\frac{3}{4}$ in.,
S. W. Reynolds (S. Cousins, R.A.), 8×5 in., } oblong.

✓ DEATH OF DIDO.

Canvas $11\frac{1}{2} \times 8$ in.

Sketch.

Sold at Christie's, May 18, 1810, Lot 110 (J. Hoppner, R.A. owner), for £6 6s., to Owen.

The sketch belongs to E. Ernest Leggatt, at Enfield.

DESIGN.

Oval.

A figure resting on a cloud, holding a scroll on which is written, "Theory of Painting;" the points of a drawing compass on the head; left arm resting on a cloud; hand to face.

Paid for, 1779, Sir Wm. Chambers for the ceiling of the Academy, £31 10s.

The Lords of the Treasury paid 30 guineas for this painting, as appears from the following copy of a receipt in the handwriting of Sir William Chambers, signed by Sir Joshua, which was in the possession of Mr. Anderson:

"Received, August 5, 1779, of the Hon. Lords of the Treasury, by the hand of Sir W. Chambers, the sum of Thirty-One Pounds Ten Shillings, being in full for a picture painted on the Library Ceiling of the Royal Academy, Somerset House.

"JOSHUA REYNOLDS."

EXHIBITED.

British Institution, 1845, No. 163, as "Theory," by the Royal Academy.

ENGRAVED.

J. Grozer, 1785, $16\frac{1}{4} \times 15\frac{1}{2}$ in., as "Theory."
S. W. Reynolds, $5\frac{5}{8} \times 5\frac{1}{4}$ in., as "Design."

The Royal Academy of Arts assembled in the apartments given by the king, January 17, 1771. On the first floor the library was entered—a small room with the ceiling painted by Sir Joshua—a figure of Theory, seated on clouds holding a scroll inscribed, "Theory is the knowledge of what is truly Nature."

✓
DESIGN.

Canvas 50 × 40 in.

Replica.

EXHIBITED.

British Institution, 1813, No. 90 (third catalogue), as "The Theory of Painting," by J. Hughes.

Sold at Greenwood's, April 16, 1796, Lot 66, as "The Theory of the Arts," for £84, to Inchiquin. Sold at Christie's, April 14, 1848, Lot 146, as "The Theory of Painting"—this picture was executed for the library of the Royal Academy (John Newington Hughes, owner), for £71 8s., to Johnson.

✓
DESIGN.

Replica.

Sold at Greenwood's, April 16, 1796, Lot 14, for £25 4s., to Inchiquin.

✓
DESIGN.

Sketch.

Sold at Greenwood's, April 16, 1796, Lot 20, as a very fine study, unfinished, of Design, for £22 1s., to Sheldon. Sold at Christie's, May 30, 1868, Lot 41 (E. Ladd Betts, owner), as "The Theory of Painting for Ceiling of Royal Academy," for £8 8s., to Beggi.

✓
DIANA.

Sold at Christie's, March 14, 1846, Lot 19 (Andrew Morton, owner), as "Diana—a fine copy by Morton," for £5 5s., to Anthony; May 9, 1896, Lot 66 (gentleman, owner), as "A lady as Diana—copy by Andrew Morton, from the artist's sale, $23\frac{1}{2} \times 19\frac{1}{2}$ in.," for £6 16s. 6d., to Parsons.

See NAPIER, *ante*, page 687, and MANCHESTER, *ante*, page 611.

DIONYSIUS AREOPAGITA.

Half length, oval 30 × 25 in.

Looking up, with a fine expression of veneration; hands to breast; the oval stonework with cracks; out of one of these a shrub protrudes.

Painted in 1775.

EXHIBITED.

British Institution, 1850, No. 55, by John Bentley.

Sold at Greenwood's, April 15, 1796, Lot 56, as "An old man's head, looking up," for £21, to Farrington. Sold at Christie's, May 15, 1886, Lot 67 (Bentley, owner), for £525, to C. R. B.

ENGRAVED.

J. Jehner, 1776, $8\frac{1}{2} \times 7\frac{5}{8}$ in.

S. W. Reynolds, $3\frac{3}{4} \times 3\frac{1}{8}$ in.

✓ DOGS, Sketches of.

EXHIBITED.

Suffolk Street, 1833, No. 30, by J. Wardrope, as "Sketches of Dogs."

Bought in at Christie's, March 3, 1836, Lot 72 (Hixon, owner), "Study of Dogs," £1.

✓ DORINDA. See CRYING GIRL.

✓ DRUID, Head of a.

Study.

Sold at Greenwood's, April 16, 1796, Lot 40, as "Head of a Druid," for £25 4s., to Rev. R. Dodge.

✓ EAGLE.

EXHIBITED.

British Institution, 1817, No. 107, by the Earl of Upper Ossory.

Sold at Greenwood's, April 16, 1796, Lot 73, as "An Eagle," for £16 16s., to Lord Ossory. See MISS MEYER, *ante*, page 642, MRS. MUSTERS, *ante*, page 683, and INFANT JUPITER.

EDWIN.

Half length, $23\frac{1}{2} \times 19\frac{1}{2}$ in.

Boy in a loose dress; hair over forehead; the right side of forehead, cheek, and half the nose in strong light; shadow over both eyes; deep triangular shade under nose; neck in shadow; light on upper part of dress. The idea for it is taken from Beattie's "Minstrel":

“And yet poor Edwin was no vulgar boy,
 Deep thought oft seem'd to fix his youthful eye ;
 Dainties he heeded not, nor gaud, nor toy,
 Save one short pipe of rudest minstrelsy.”

(Book I.)

EXHIBITED.

Grosvenor, 1884, No. 94, }
 Grafton, 1895, No. 133, } by the Duke of Leeds.

Sold at Greenwood's, April 16, 1796, Lot 15, for £59 17s., to the Duke of Leeds.

ENGRAVED.

C. H. Hodges, $12 \times 9\frac{7}{8}$ in.
 James Scott, 1875, $5 \times 4\frac{1}{8}$ in.

The picture belongs to the Duke of Leeds, at Hornby Castle.

EDWIN.

Half length, canvas.

Replica.

Sold at Christie's, May 10, 1890, Lot 68 (Wells, owner), for £315, to Agnew.

The picture was sold by T. Agnew and Sons to Thomas H. Ismay, of Thurstaston, Birkenhead, the present owner.

✓ EUPHROSYNE.

Sketch.

EXHIBITED.

British Institution, 1863, No. 150, by Sir Digby Neave, Bart.

Sold at Christie's, May 26, 1821, Lot 14 (Thomond Collection), as a large sketch for the portrait of the Marquess of Rockingham and Burke, also included another sketch of Euphrosyne, for £11 6s., to Coles. Bought in at Christie's, June 6, 1868, Lot 121 (Sir Digby Neave, owner), as Terpsichore, for £220 10s.

See GARRICK, *ante*, page 351, and MRS. HALE, *ante*, page 414.

✓ EURYDICE.

Small.

Sold by Mr. Phillips in 1813 (Westall, owner) as a sketch of Eurydice, for £52 10s.

FAITH. *See* OXFORD WINDOW.

FELINA. Girl with a kitten.

Whole length, canvas 28 × 24 in.

Figure of a girl in a white dress, crouching on the ground under a tree, holding a kitten in her arms (painted 1787). Known and engraved under the title of "Felina," and said to be a portrait of Sir Joshua's niece, "Offy" Gwatkin (R.A. catalogue).

Exhibited in the Royal Academy, 1788, No. 378, as "A Girl with a Kitten."

"Bad."—W.

EXHIBITED.

British Institution, 1813, No. 41, by the Marchioness of Thomond.

" " 1824, No. 45, } by the Earl of Normanton.
Royal Academy, 1887, No. 22, }

Sold at Christie's, May 18, 1821, Lot 64 (Thomond Collection), described as a girl seated on her heels, embracing a favourite kitten, a charming fancy subject, for £309 15s., to Lord Normanton.

ENGRAVED.

Joseph Collyer, A.R.A., 1790, $10\frac{1}{8} \times 8\frac{7}{8}$ in.

Alexander Scott, 1877, $5\frac{1}{8} \times 4\frac{5}{8}$ in.

The picture belongs to the Earl of Normanton, and is No. 16 in the Somerley catalogue.

When "Miss Johnson, sketching" was sold at Lady Thomond's sale (Lot 66), it was described as being the companion picture to the "Girl with a Kitten." *See ante*, page 527.

FELINA. Girl with a kitten.

Whole length, canvas 29 × 24 in.

Replica.

A girl kneeling; in her arms a half-grown cat, squeezed tight to her chest; full face; her eyes on the cat; landscape and rocks.

EXHIBITED.

Grosvenor, 1884, No. 92, by the Earl of Feversham.

The picture belongs to the Earl of Feversham.

✓ FELINA.

Half length, canvas 29 × 24 in.

Replica.

Sold at Christie's, January 30, 1875, Lot 63 (Angerstein, owner), for £17 17s., to Colnaghi.

This picture is probably the one in the possession of General R. Mackenzie, at Charles Street, Berkeley Square.

✓ FLIGHT INTO EGYPT.

Sold in the Northwick sale, August 24, 1859, Lot 1835, for £35 14s., to Archbold.

✓ FORTITUDE. *See* OXFORD WINDOW.

FORTUNE-TELLER.

Three-quarter length, canvas 57½ × 48½ in., oblong.

A young girl with a laughing, shy expression, supported by a youth in hat and feathers ; he holds out her hand to a gipsy, who is telling her fortune ; landscape in the distance.

Paid for, February, 1778, Duke of Dorset for the Gipse, £367 10s. Exhibited at the Royal Academy, 1777, No. 294, as "a fortune teller."

Horace Walpole remarks : "The girl is too burlesque."

EXHIBITED.

British Institution, 1813, No. 13, by the Duke of Dorset.

" " 1823, No. 20, by the Duchess of Dorset.

" " 1833, No. 22, by the Earl of Plymouth.

" " 1843, No. 17, } by Earl Amherst.

" " 1851, No. 113, }

National Portrait Exhibition, 1867, No. 713, by the Countess Delawarr.

ENGRAVED.

John Keyse Sherwin, 1784, 16¾ × 14¾ in.,
W. Ward, 8 × 6⅝ in.,
S. W. Reynolds, 1836, 5¾ × 4⅞ in., } oblong.

The picture was sold by Lord Sackville to the late Baron Ferdinand de Rothschild.

A full-sized copy now hangs at Knole.

✓ FORTUNE-TELLER.

Three-quarter length, canvas 55½ × 44 in., oblong.

Replica.

Sold at Christie's, May 18, 1821, Lot 69 (Thomond Collection), as "The Gipsy Fortune Teller; the principal figures are a thoughtless girl who is amused by the prediction of her future advancement, and a more credulous young female friend supporting her (engraved by Sherwin)," for £262, to Gosling, from whom it passed to Colonel Fulke Greville Howard.

The picture belongs to Lord Iveagh.

FORTUNE-TELLERS, The Young.

EXHIBITED.

Royal Academy, 1891, No. 137, by Sir Charles Tennant, Bart.

See SPENCER, *ante*, page 924.

GIPSY BOY.

Three-quarter length, canvas.

Facing the spectator; hand crossed in front; a lock of hair in the middle of the forehead; boy's costume, single-breasted jacket buttoned up to the neck, round which is a white tie.

ENGRAVED.

C. H. Hodges, 14 $\frac{7}{8}$ × 12 in.

B. Pym, 1799, 14 $\frac{7}{8}$ × 11 $\frac{7}{8}$ in.

S. W. Reynolds, 5 $\frac{1}{8}$ × 4 in.

Dr. E. Hamilton says: "At Knole. Sir Joshua only painted the head; the rest of the picture is by Richard Westall. So stated upon the authority of John Jackson, written by him on the back of a proof impression of the engraving in the Buccleuch Collection."

The Duke of Dorset paid £35 in 1772 for a Beggar Boy. There is no other record that this picture was ever at Knole.

✓ GIPSY BOY.

There is an engraving, 7 $\frac{3}{4}$ × 6 $\frac{1}{4}$ in., in the British Museum, of a Gipsy Boy, head size, in a cloak with a large hood tied in front, the hair hanging over the forehead.

✓
GRAY'S BARD.

Sketch.

Sold at Christie's, June 8, 1866, Lot 310 (Samuel Boddington, owner), described as Gray's Bard, a grand and fine design, for £52 10s., to Boore.

✓
GRECIAN LADY. *See* BALDWIN, *ante*, page 45.

GUARDIAN ANGELS.

Half length, $22\frac{1}{2} \times 24\frac{3}{4}$ in.

An infant asleep in the arms of an angel child ; a third child encircles both with her arms.

Exhibited at the Royal Academy, 1786, No. 396, as "A Child with Guardian Angels."

Morning Herald, 1786, says : "No. 396. A Child with Guardian Angels. This is the only subject of Sir Joshua in this collection in which the imagination appears to have been alone engaged. The design is good, but the execution miserable."

EXHIBITED.

Grosvenor, 1884, No. 36, by the Duke of Leeds.

ENGRAVED.

C. H. Hodges, 1786, $11\frac{3}{4} \times 10\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $6\frac{3}{8} \times 6\frac{1}{8}$ in.

The picture is in the possession of the Duke of Leeds, at Hornby Castle.

HANNIBAL. *See* COX, *ante*, page 203.

HEBE. *See* MISS GREVILLE, *ante*, page 398, MISS MEYER, *ante*, page 642, and MRS. MUSTERS, *ante*, page 684.

HECATE. *See* MACBETH, page 1171.

HOLY FAMILY.

Whole length, canvas $77 \times 57\frac{1}{2}$ in.

Joseph and the Virgin holding the infant Christ are seated by the side of a stone pedestal or monument ; before them stands the little St. John, with the standard of the lamb ; landscape in the background.

Hazlitt, in his "Conversations," asks Northcote, "Is this picture fine?" Northcote replies: "Oh, yes! it is certainly fine. It wants the air of history, but it has a rich colour and great simplicity and innocence."

Paid for, September, 1788, Mr. Macklin, in part of 500 guineas for the "Holy Family," £30; April, 1789, Mr. Macklin, the remaining payment for the "Cottage Scene" and "Holy Family," £810.

EXHIBITED.

British Institution, 1829, No. 3, by the Directors.

Sold at Christie's, May 9, 1829, Lot 86 (Lord Gwydyr, owner), for £1,995 to Seguer, for the directors of the British Institution.

ENGRAVED.

W. Sharp, 1792, $21\frac{3}{4} \times 17\frac{3}{4}$ in.

„ 1793, 12×10 in.

G. Prisbury.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{3}{4} \times 4\frac{5}{8}$ in.

J. S. Walker, 1829, 6×5 in.

The picture was painted for Mr. Macklin for Macklin's Bible; it was sold by him for 700 guineas to Sir Peter Burrell, who owned it in 1792. He was created Lord Gwydyr, and it was sold at his sale in 1829 to the directors of the British Institution, and presented by them to the National Gallery, No. 78.

From a newspaper, September 26, 1789: "The 'Holy Family' and the 'Rustic Scene' for Mr. Macklin, both are delivered."

A newspaper, March, 1789: "Since the secession of Sir Joshua, few have received greater proffers than Mr. Macklin—proprietor of the Poet's Gallery—for his 'Holy Family,' one of the latest and unquestionably the most admirable of Sir Joshua's performances; . . . on this subject reprehensive criticism has been dumb; indeed, *amateurs* have not hesitated, with one voice, to pronounce it superior to the celebrated *Holy Family* in the chapel of Loretto."

A newspaper, 1790: "The fame of SIR JOSHUA'S 'Holy Family' in Poet's Gallery has made its way to the palace. We hear it is in contemplation, immediately after the Birthday, to gratify the PRINCESS ROYAL (who is an *amateur*) with a view of *this boast* of the English School."

A newspaper, 1790: "'Holy Family' by Sir Joshua Reynolds. This painting alone would invalidate the observation of those who are desirous of detracting from the merits of the President, by asserting that his colours, though fascinating, are not permanent. The fact is, that the tints have, since the exhibition of last year, acquired additional mellowness. Of this boast of the English School we are free to confess, that we find all attempt at description inadequate. The Madonna figure is certainly unparalleled, nor have the best judges hesitated to establish a competition between it and the celebrated one by Raphael in the chapel of Loretto; were it even cut out of the canvas, its representative merit would still ascertain the sacredness of the character, and almost inspire faith in the breast of the infidel. The slumbering Joseph is in the same style of mild complacency with the other

figures—the folding of his arms bears away merited praise for the display of critical anatomical skill. Of the beauty of the landscape most can judge, and those who judge must feel. Of what cabinet this performance will be the future ornament we know not, but from the singular felicity of the design and execution, it were to be wished, that some plan were suggested by which it might be rendered a public property.”

The picture was taken down some years ago and consigned to the lower regions of the National Gallery. Mr. Frickenhaus, the purchaser on commission of the Angerstein picture, wishing to make a comparison and notes on both pictures, was allowed to see the National Gallery one, and found it in a neglected and much injured state.

✓ HOLY FAMILY.

Whole length, canvas 77 × 57 in.

Replica.

Sold at Christie's, April 6, 1895, Lot 74 (Angerstein, owner), for £294, to Frickenhaus.

The compilers carefully examined this picture when at Christie's, and are of opinion that it is original and very fine.

✓ HOLY FAMILY.

Canvas 23 × 18 in.

Sketch.

Sold at Christie's, May 26, 1821, Lot 32 (Thomond Collection), for £7, to Rutley; March 16, 1850, Lot 32 (Winstanley, owner), as the original finished sketch of the great picture, for £32 11s., to Howard; May 10, 1873, Lot 39 (Howard, owner), described as from the Winstanley collection, for £22 1s., to Graves.

The sketch was sold by Henry Graves and Co. to Sir Robert Rawlinson, K.C.B., C.E.; it is now in the possession of Ruth, Lady Rawlinson, at Lancaster Lodge, The Boltons, South Kensington.

✓ HOLY FAMILY.

Canvas 14 $\frac{1}{4}$ × 13 $\frac{1}{4}$ in.

Sketch.

EXHIBITED.

Royal Academy, 1871, No. 52, by General Sir Hope Grant, G.C.B.

Sold at Christie's, February 11, 1804, Lot 87 (Woodburn, owner), for £1 1s., to Hornsby; March 1, 1817, Lot 31 (Spackman, owner), for £3, to Heath; May 19, 1849, Lot 110 (Horner, owner), for £1, to Anthony, and

bought in, March 2, 1860, Lot 87 (Hugh Ker Cockburn, owner), and described as "A Repose of the Holy Family, a beautiful small replica of the picture in the National Gallery," for £25 14s. 6d.

✓
HOLY FAMILY.

Painted in Italy. See CHARITY, *ante*, page 1137.

✓
HOPE. See OXFORD WINDOW, page 1184.

✓
HOPE.

Sold at Christie's, April 9, 1864, Lot 709 (J. W. Brett, owner), as "Study of the Head of Hope" from "Hope Nursing Love," for £22 1s., to A. Myers.

HOPE NURSING LOVE. See MISS MORRIS, *ante*, pp. 670-674.

✓
HORSE'S HEAD.

Study.

Sold at Greenwood's, April 14, 1796, Lot 51, for £12 1s. 6d., to Lord Bessborough; Christie's, April 1, 1848, Lot 56 (Earl of Bessborough, owner), for £3 5s., to McDonald.

INFANT ACADEMY.

Canvas $44\frac{1}{2} \times 55\frac{1}{2}$ in., *oblong*.

A nude boy sitting before an easel, on which is an oval canvas; another child sitting for her portrait, nude, with the exception of a large cap and feather; on one side of her a child with hand raised is placing the feather in her cap; on the other is a child wrapped in a gauze veil; background, curtains, columns.

Exhibited in the Royal Academy, 1782, No. 72, as "Children."

Morning Herald, 1782: "The children are admirably disposed, but the one with the cap on is too violent an approach to caricature to be tolerated as a representative of infancy."

St. James's Chronicle, "No. 72: This charming picture was painted immediately on his return from Flanders. He seems to have recollected at the time all the beauty and force of colouring so characteristic of the Flemish school. Perhaps a wreath of flowers on the girl's head would have been better than a cap, as the fashion of caps is perpetually fluctuating."

EXHIBITED.

British Institution, 1813, No. 101 (third catalogue),	} by Viscount Palmerston.
„ „ 1823, No. 53,	
„ „ 1833, No. 40,	
„ „ 1843, No. 21,	
Royal Academy, 1872, No. 47, by the Right Hon. William Cowper-Temple.	
Grosvenor, 1884, No. 62, by Lord Mount-Temple.	

ENGRAVED.

Francis Haward, A.R.A., 1783, 12×10 in.,	} oblong.
W. Walker, 1854, $12 \times 9\frac{7}{8}$ in.,	
S. W. Reynolds, $7\frac{1}{2} \times 6\frac{1}{4}$ in.,	

The picture, which was bequeathed to Henry, 2nd Lord Palmerston, in 1792, became the property of Lord Mount-Temple, by whom it was sold to Lord Iveagh, the present owner.

Left by Reynolds to Lord Palmerston as second choice of pictures.

Other pictures of "Infant Academy" have been sold at Greenwood's, April 16, 1796, Lot 79, for £5 15s. 6d., to Farrington; Christie's, May 2, 1833, Lot 74 (Morant, owner), for £3 8s., to Fuller; November 28, 1879, Lot 78 (Warner, owner), for £2 5s., to Chalkley; May 31, 1847, Lot 681, copy by W. Collins, R.A., at his sale, for £4, to J. H. Green; March 1, 1873, Lot 80, copy by Etty, R.A. (Graves, owner), for £43 1s., to White.

A copy by H. P. Briggs, R.A., belongs to Sir Robert Edgcumbe, at Sandy.

INFANT ACADEMY.

Canvas $34\frac{1}{2} \times 28\frac{1}{2}$ in.

Sold at Christie's, January 11, 1892, Lot 128 (Earl Granville, owner), for £105, to L. Lesser.

The picture belongs to L. Lesser.

INFANT ACADEMY.

Half length, canvas 42×32 in.

Girl with the mob-cap; a repetition of the chief figure in the "Infant Academy;" nude figure of a child in a large mob-cap; seated, facing the spectator, looking down; nearly full face; architectural background.

EXHIBITED.

Royal Academy, 1893, No. 46, by the Baroness Burdett-Coutts.

Sold by Mr. Phillips in 1813 (Westall, owner), for £105, as "Girl with her mother's cap on, sitting for her picture"; sold at Christie's, May 2, 1856, Lot 581, and described as "The Mob-cap, the principal figure in the celebrated composition of the Infant Academy, the celebrated engraved picture," for £819, to Radclyffe, for Miss Burdett-Coutts.

The picture belongs to the Baroness Burdett-Coutts.

A picture called "Infant Vanity" was bought in at Christie's, May 24, 1839, Lot 51, for £9 19s. 6d., by the owner, Durlacher.

INFANCY. See MASTER HARE, *ante*, page 435, and SAMUEL JOHNSON, *ante*, page 518.

INFANT BACCHUS. See HERBERT, *ante*, page 459.

INFANT CHRIST.

Sleeping, with heads of three angels.

Probably the same subject as GUARDIAN ANGELS, *ante*, page 1155.

Sold at Christie's, May 14, 1858, Lot 56 (Bryer, owner), for £3, to Matthias.

INFANT HERCULES.

Whole length, canvas.

A child, lying in a cradle, covered with skins of wolves, surrounded by various emblematical figures. The infant grasps the serpents by the throat; Juno with the peacock on a cloud to the left.

Exhibited in the Royal Academy, 1788, No. 167. The large composition.

St. James's Chronicle, 1788: "No. 167. Hercules. This picture has been painted in consequence of an order from the Empress of Russia, unlimited as to subject, size, and price. The composition is dignified and splendid, and the character of the Divine Infant is finely conceived. As the national honour is in some respect concerned in this production, we wish the imagination of the artist had been formed on Greek literature, and not on the false splendour of Dr. Johnson."

Painted for the Empress of Russia, price 1,500 guineas.

"The attitude of the little Hercules was suggested by an old German woodcut in a book in my possession, and which I have before mentioned, which belonged to Sir Joshua. All that is finest in the figure, however, is quite his own."—TOM TAYLOR, vol. ii., p. 484.



"The last three days of August, 1787, were spent at the Earl of Upper Ossory's pleasant and social seat at Ampthill. During Sir Joshua's absence from town, Walpole visited his studio and saw his Hercules. He owns to the Countess of Ossory that he does not admire it. The principal babe puts him in mind of what he has read of so often, but never seen, the *monstrous craws* (a form of elephantiasis common in the West Indies). '*Blind Tiresias is staring with horror at the spectacle.*' 'If Sir Joshua,' he continues, 'is satisfied with his own departed pictures, it is more than the possessors or posterity will be. I think he ought to be paid in annuities only for so long as his pictures last'" (Walpole to the Countess of Ossory, September 6, 1787).—TOM TAYLOR, vol. ii., p. 511.

"In 1786 Sir Joshua received a commission from the Empress of Russia to paint an historical picture, in which he was at liberty as to subject, size, and price." After much deliberation, "at last he made choice of the infant Hercules overcoming the serpents when in his cradle, as the most fit in allusion to the great difficulties which the Empress of Russia had to encounter in the civilization of her empire, arising from the rude state in which she found it. The picture he finished. It was a large and grand composition; and in every respect as to beauty, colour, and effect, was equal to any picture known in the world. The middle group, which received the principal light, was exquisite in the highest degree.

"An ode was written upon it by John Taylor, of which the following is the concluding stanza :

"Ah! Reynolds, why should portrait thee confine,
Whose stroke can epic force at once impart,
Whose canvas with Homeric fire can shine
And blaze with all the true sublime of Art?"

"I have understood that Sir Joshua told a friend that the attitude and expression of the prophet Tiresias, introduced in the group, were taken from those in which he had occasionally seen his friend Johnson.

"After the picture was received by the Empress of Russia, Count Woronzow, the Russian ambassador at the English Court, was instructed to wait upon Sir Joshua; he did so, and communicated its receipt, together with two sets of his Discourses, one in English, the other in French, which at the desire of Her Imperial Majesty had been sent with the picture.

"At the same time, Count Woronzow delivered to Sir Joshua a gold box, enriched with the Empress's portrait, and very large diamonds, etc., containing a most gracious writing by Her Imperial Majesty's own hand. The ambassador left also with Sir Joshua a copy of the following letter, which His Excellency had received from the Empress with the said valuable present:

"Monsieur le Count Woronzow,

"I have read, and, I may say, with the greatest avidity, those Discourses pronounced at the Royal Academy of London by Sir Joshua Reynolds, which that illustrious artist sent me with his large picture; in both productions one may easily trace a most elevated genius.

"I recommend to you to give my thanks to Sir Joshua, and to remit him the box I send, as a testimony of the great satisfaction the perusal of his Discourses has given me, and which I look upon as, perhaps, the best work that ever was wrote on the subject.

"My portrait, which is on the cover of the box, is of a composition made at my Hermitage, where they are now at work about impressions on the stones found there.

"I expect you will inform me of the price of the large picture, on the subject of which I have already spoke in another letter.

"Adieu. I wish you well.

"(Signed) CATHERINE.

"St. Petersburg, March 5, 1790."

"The portrait mentioned in the imperial letter was a basso relievo of Her Majesty." —NORTHCOTE'S *Life of Reynolds*, vol. ii., pp. 214-217.

"Sir Joshua's executors afterwards received 1,500 guineas for the painting which is now at St. Petersburg.

"On taking leave of this work Reynolds said to a friend: 'There are ten pictures under it, some better, some worse.' So earnest was his desire to obtain the highest excellence, and so conspicuous was his modesty in commenting upon the uncertainty of his practice."—BEECHEY, 1852, vol. i., p. 246.

"Sir Joshua, who was always thinking of his art, was one day walking with Dr. Lawrence near Beaconsfield, when they met a beautiful little peasant boy. Reynolds, after carefully looking at the child, exclaimed, 'I must go home and deepen the colour of my Infant Hercules.'"—ROGERS'S *Table Talk*.

Cotton notes on page 257, "Sir Joshua Reynolds and his Works," 1856, "that Mr. William Cribb, of King's Street, Covent Garden, who sat to Sir Joshua for the Infant Hercules, is still alive. He was the son of Sir Joshua's frame-maker, Cribb, of Holborn. Sir Joshua presented his father with an excellent drawing of himself in crayon, which the son has now in his possession."

"Beechey," vol. i., p. 246 (Barry's critique on the picture): "Nothing can exceed the brilliancy of light, the force, and vigorous effect of his picture of the Infant Hercules strangling the serpents; it possesses all that we look for, and are accustomed to admire in Rembrandt, united to beautiful forms, and to an elevation of mind to which Rembrandt had no pretensions. The prophetic agitation of Tiresias, and Juno enveloped in the clouds, hovering over the scene like a black pestilence, can never be too much admired, and are indeed truly sublime. It is very much to be regretted that this picture is in the hands of strangers, at a great distance from the lesser works of Sir Joshua, as it would communicate great value and *éclat* to them. What a becoming and graceful ornament would it be in one of the halls of London."—NORTHCOTE'S *Life of Reynolds*, vol. ii., p. 219.

ENGRAVED.

James Walker, 1792, $24\frac{1}{2} \times 22\frac{7}{8}$ in.

C. H. Hodges, 1793, $23\frac{3}{8} \times 23\frac{3}{8}$ in.

S. W. Reynolds, $7\frac{1}{8} \times 7$ in.

The picture, which was commenced in 1786 and finished in 1788, was painted for the Empress of Russia, and is now in the Hermitage, St. Petersburg, No. 1391.

✓ INFANT HERCULES.

Canvas $23\frac{1}{2} \times 23\frac{1}{2}$ in.

Sketch of the entire picture in grisaille.

Sold at Greenwood's, April 16, 1796, Lot 32, as the first design for the Infant Hercules, a very spirited sketch, for £37 16s., to Woodburn. Sold at Christie's, May 24, 1879, Lot 257 (William Benoni White, owner), as "Infant Hercules, sketch from artist's sale, 1796," for £11 os. 6d., to Eyre.

The sketch was afterwards purchased by Charles Sedelmeyer, of Paris, the present owner.

✓ INFANT HERCULES.

Whole length, canvas 49 × 39 in.

Single figure, lying in a cradle strangling serpents.

1788. Paid for, 1791, Lord Fitzwilliam, for Hercules in the cradle, in full, £157 10s.

EXHIBITED.

British Institution, 1813, No. 100 (third catalogue), } by Earl Fitzwilliam.
Grosvenor, 1884, No. 175, }

ENGRAVED.

William Ward, June, 1819, $16\frac{1}{8} \times 13\frac{1}{2}$ in.

C. Heath, 1810, $7\frac{1}{2} \times 5\frac{3}{4}$ in.

S. W. Reynolds, $5\frac{1}{8} \times 4\frac{1}{8}$ in.

The picture belongs to Earl Fitzwilliam.

From "Grosvenor Catalogue," 1884, No. 175 : "The boy was painted from William Rolfe, son of Edmund Burke's bailiff, at Butler's Court, near Beaconsfield. The child grew up, occupied Sealy's Farm—his own land—in the same neighbourhood, and in 1844 testified to Lord Northwick, in respect to another version of this work at Thurlstone House, that he sat to Reynolds in 1788, when he was about six months old.

"The carnations look, according to W. Hodge's phrase, as if they had been 'boiled in brandy.'"

INFANT HERCULES.

Canvas $49\frac{1}{2} \times 39$ in.

Full-length nude figure of an infant in his cradle, holding a serpent in either hand.

EXHIBITED.

Grosvenor, 1884, No. 56, by Lord Northwick.

Bought in at Christie's, February 29, 1840, Lot 110 (Roper, owner), as The Infant Hercules, very powerfully painted, for £3 10s.; sold by Phillips, July 29, 1859, Lot 322 (Lord Northwick, owner), as The Infant Hercules, a sketch for the picture painted for the Empress Catherine of Russia, for £31 10s., to Flatou.

Lord Northwick must have repurchased this picture from Mr. Flatou.

✓ INFANT HERCULES.

Whole length, canvas 36 × 28 in.

Nude figure of an infant in the cradle holding a serpent in either hand.

The picture belongs to the Baroness Burdett-Coutts.

✓
INFANT HERCULES.

Whole length, canvas 50 × 40 in.

Single figure.

Sold at Christie's, December 23, 1809, Lot 32 (Farr, owner), as Hercules with the serpent, for £1 11s. 6d., to Spalken; February 26, 1813, Lot 127 (Farr, owner), for 7s., to Fulwood; bought in, December 17, 1825, Lot 22 (Peacock, owner), for £15 15s.; sold, April 27, 1838, Lot 248 (John Vaughan Dutton, owner), as the "Infant Hercules," a splendidly coloured specimen, for £6 6s., to Bond; February 16, 1839 (Bond, owner), to Morton, for £3 5s.

The picture belongs to Henry Graves and Co., Ltd.

✓
INFANT HERCULES.

Single figure.

Sold at Christie's, May 26, 1821, Lot 33b (Thomond Collection), as "Infant Hercules," for £5 5s., to Rev. Mr. Erle; bought in, December 13, 1828, Lot 90 (Rev. C. Erle, owner), no price; put up, January 10, 1829, Lot 85 (Rev. Mr. Erle, owner), as "Infant Hercules," a study, and passed; sold, December 12, 1829, Lot 43 (Erle, owner), for £1 10s., to Johnson; sold at Christie's, July 10, 1897, No. 66, from the collection of the Rev. E. Mortlock, for £52 10s., to C. Davis.

Another picture was bought in at Christie's, January 12, 1839, Lot 108 (Burton, owner), for £5 5s.; and again, June 21, 1839, Lot 40, for £3.

INFANT JOHNSON. *See* JOHNSON, *ante*, page 518.

INFANT JUPITER.

Whole length.

A child, nude, sitting on a rock; front face; an eagle with outstretched wings above him; thunderbolt in his right hand; a goat at his feet.

Paid for, 1782, Duke of Rutland, for Jupiter, £100. Exhibited in the Royal Academy, 1774, No. 225.

EXHIBITED.

British Institution, 1813, No. 37, by the Duke of Rutland.

ENGRAVED.

J. R. Smith, 1775, $18\frac{1}{2} \times 13\frac{3}{4}$ in.

S. W. Reynolds (S. Cousins, R.A.), 1834, $5\frac{3}{4} \times 4\frac{3}{8}$ in.

"Where boundless genius brooding o'er the whole,
Stamps e'en on babes sublimity of soul;
Whether, while terror crowns Jove's infant brow,
Before the godhead awed Olympus bow,

Or while from heav'n celestial grace descends.
Meek on his knees the infant Samuel bends,
Lifts his clasp'd hands, and as he glows in prayer,
Fixes in awful trance his eye on air.'

"MR. SOTHEBY'S *Poetical Epistle to Sir G. Beaumont*.

"We cannot agree with this description of the infant Jupiter and the infant Samuel. The one is a sturdy young gentleman sitting in a doubtful posture without his swaddling clothes, and the other is an innocent little child, saying his prayers at the foot of the bed. They have nothing to do with Jupiter or Samuel, the heathen god or the Hebrew prophet." —HAZLITT'S *On Art*, p. 33.

The picture was burnt at Belvoir Castle in 1816.

A copy by Rising from the picture burnt at Belvoir, bought in at his sale, Christie's, May 2, 1818, Lot 112, for £52 10s.

An "Infant Jupiter" was sold at Christie's, January 30, 1869, No. 2124 (Norton, owner), for £4 10s., to Card.

INFANT JUPITER.

Study.

Sold at Christie's, February 22, 1845, Lot 69 (Gentleman, owner), as a study for "Infant Jupiter," for £14 14s., to Walker.

INFANT SAMUEL. See SAMUEL.

INNOCENCE.

"Innocence" was sold at Christie's, February 22, 1862, Lot 80 (Grundy, owner), from the collection of Sir A. W. Calcott, for £8 8s., to Eckford.

See AGE OF INNOCENCE, *ante*, p. 1129, and CRYING GIRL, *ante*, p. 1140.

INO AND THE INFANT BACCHUS.

Whole length, canvas 50 × 40 in.

Ino, nude to the waist, is seated on the ground, with the infant Bacchus on her lap; he is stretching out his hands to a bunch of grapes, with the juice of which she is feeding him; on the left is the goat Amalthæa; foliage background; distant landscape to the left.

Mentioned in Sir Joshua's private notes, 1770. Exhibited at the Royal Academy, 1771, No. 157, as a nymph and Bacchus.

"Not the nymph painted from Miss Hartley the actress. That was exhibited 1773. The present picture is the one sold at the dispersion of Mr. Allnutt's pictures at Clapham this year. The nymph sits at the mouth of a cave overgrown with vine-leaves and clusters, one of which she squeezes into the mouth of the laughing, crowing, kicking infant Bacchus. The goat Amalthæa stands by, and a cup and thyrsus lie in the foreground. The colour is rich and glowing, the light and shade effective, and the composition graceful, but the head of the nymph is less happy than usual, or has suffered. The picture, which had suffered even in Sir Joshua's time, has been carefully restored."—*Life of Reynolds*, vol. i., p. 399, n. 2.

EXHIBITED.

British Institution, 1860, No. 159, as "The Infant Bacchus," by J. Allnutt.
Royal Academy, 1884, No. 14, by Hon. W. F. B. M. Mainwaring.

Sold at Christie's, May 15, 1830, Lot 105* (Sir T. Lawrence, owner), as Education of Bacchus, for £136 10s., to Penny. Bought in, March 19, 1838, Lot 19 (Pall Mall Gallery, owner), as a Bacchante pressing the juice of grapes into the mouth of a child, full of beautiful character, for £84; reserve was £300. Sold, June 20, 1863, Lot 499, as Ino and Bacchus (Allnutt, owner), for £278 5s., to Mainwaring.

ENGRAVED.

C. Saillier, 1788, $12 \times 10\frac{3}{8}$ in., as Birth of Bacchus.

James Scott, 1864, $5\frac{1}{8} \times 4\frac{1}{8}$ in., as Ino and Infant Bacchus.

The picture belongs to the Hon. W. F. B. Massey-Mainwaring.

JUNO. See LADY BLAKE, *ante*, page 89, and INFANT HERCULES, *ante*, page 1160.

✓ JUSTICE. See OXFORD WINDOW.

JUVENILE AMUSEMENT. See MISS BOWLES, *ante*, p. 107.

LACE-MAKERS. See MORNING AMUSEMENT, page 1174.

L'ALLEGRO. See MRS. HALE, *ante*, page 414.

LAUGHING GIRL.

Half length, canvas $35 \times 27\frac{1}{2}$ in.

Seated, with arms crossed, leaning on a pedestal, smiling; turned toward the right; a bandeau in her hair, which is parted in the middle; no panel on the pedestal.

Painted in 1785. Paid for (no date), Lord Palmerstone for the girl leaning on a pedestal, £78 15s.

EXHIBITED.

British Institution, 1813, No. 35, as a girl leaning on a pedestal.	} by Viscount Palmerston.
British Institution, 1824, No. 152,	
" " 1843, No. 9,	
Royal Academy, 1872, No. 85, as a girl leaning on her hand, by the Right Hon. W. C. Temple.	

ENGRAVED.

J. F. Bause, 1784, $13\frac{1}{4} \times 10\frac{1}{2}$ in.

S. W. Reynolds, $5\frac{1}{8} \times 3\frac{7}{8}$ in.

The picture was sold by the Right Hon. Evelyn Ashley to T. Agnew and Sons, from whom it passed to the Earl of Rosebery, the present owner.

LAUGHING GIRL.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Seated, with arms crossed, smiling, and leaning on a pedestal, on which is a panel; curly hair with no parting or bandeau; the figure turned toward the left.

EXHIBITED.

British Institution, 1813, No. 81, as Laughing Girl,	} by the Earl of Lonsdale.
" " 1823, No. 39, " "	
" " 1833, No. 44, " "	
" " 1843, No. 2, " "	
Royal Academy, 1876, No. 2, " "	

Bought in at Christie's, March 8, 1879, Lot 5 (Lord Lonsdale, owner), for £1,365. Sold on June 18, 1887, No. 819 (Lord Lonsdale, owner), for £252, to Agnew.

ENGRAVED.

W. Bond, 1813, $6\frac{5}{8} \times 5\frac{1}{2}$ in., as the Laughing Girl.

G. S. Shury, 1864, $5\frac{1}{8} \times 4$ in., as the Smiling Girl.

The picture is now the property of Mr. Sanderson.

LAUGHING GIRL.

29×24 in.

Sold at Christie's, May 21, 1892, Lot 90 (Wyndham, owner, Egremont collection), as the Laughing Girl (engraved by Bause), for £194 5s., to McLean, from whom it passed to Mr. Donaldson, and from him to Mr. Bacon.

LAUGHING GIRL.

Sold at Christie's, May, 1874 (F. Fearon, owner), as Laughing Girl, to Salting, for £168.

LAUGHING GIRL.

"From a list at the end of the Pocket-book (1784) I find Sir Joshua had intended to send two more : 'The Half Consenting' (exhibited afterwards as 'The Snake in the Grass'), and 'The Arch Girl' (engraved as 'La Rieuse,' and now the property of Lord Proby)."—TOM TAYLOR, vol. ii., p. 435, note.

The picture belongs to the Earl of Carysfort at Elton Hall.

See ARCH GIRL, *ante*, page 1131.

LAUGHING GIRL.

Canvas 15 × 12 in.

Bought in at Christie's, June 6, 1842, Lot 108 (Lady Basset, owner), as the Laughing Girl, for £21.

The picture belongs to Arthur F. Basset at Tehidy, Camborne, Cornwall.

LAUGHING GIRL.

EXHIBITED.

Leeds, 1868, No. 1053, by Richard Johnston.

Miss Linwood had an exhibition of her pictures in the Hanover Square Concert Rooms in 1800. The "Laughing Girl" was No. 9.

Sales of the "Laughing Girl" at Christie's :

	Lot.	Owner.	£	s.	d.	
1841, March 6.	91.	S.	5	5	0	Closs.
1844, May 31.	41.	Madame D'Este	2	2	0	Herman.
1845, June 7.	29.	Thos. Wright	52	10	0	Buchanan.
1846, April 23.	6.	Miss Linwood	5	15	6	Bought in.
1853, June 30.	139.	Capron	3	10	0	Bought in.
1879, May 10.	61.	G. T. Noyce. Painted for Richmond House . . .	26	5	0	Bought in.
1884, Feb. 8.	129.	W. Cox	11	6	0	M. Colnaghi.

Copies :

1807, March 25.	96.	By Russell, R.A.	1	13	0	Palda.
1876, July 15.	95.	Wynn Ellis	17	17	0	Partington.
1895, April 6.	75.	Angerstein	8	18	6	Colnaghi and Co.
1895, April 20.	28.	Jackson	3	5	0	Parsons.

LEAR, King.

Half length, canvas.

Looking up ; with long grey hair blowing in the wind ; cloak lined with ermine.

Painted in 1783.

EXHIBITED.

British Institution, 1813, No. 41, by the Marchioness of Thomond.

Sold at Greenwood's, April 16, 1796, Lot 57, for £51 9s., to Marchi; Christie's, May 19, 1821, Lot 27 (Thomond collection), "Study for King Lear" (bust only), for £36 15s., to Danby.

ENGRAVED.

Said to be by Marchi, $12\frac{1}{4} \times 9\frac{7}{8}$ in.

W. Sharp, 1783, $6\frac{3}{8} \times 5\frac{1}{2}$ in.

S. W. Reynolds, 1835, $4 \times 3\frac{3}{8}$ in.

Other pictures of King Lear sold at Christie's: Bought in at Christie's, May 13, 1815, Lot 24 (Davis, owner), for £4 12s.; January 29, 1842, Lot 100, copy by Patterson, under Sir Joshua's direction, of King Lear, for £1 12s., to Nosedá; April 23, 1846, Lot 38 (Miss Linwood, owner), as "Head of King Lear," for £5 15s. 6d., to Stafford.

LEDA.

With a distant landscape.

Painted for Caleb Whitefoord.

Sold at Christie's, May 3, 1832, Lot 110 (Andrews, owner), for £16 16s., to Blackmore.

LESBIA.

Half length, 29 × 24 in.

Girl seated to right near a wicker cage, holding a dead bird in her lap; white dress; bare arms; landscape.

EXHIBITED.

British Institution, 1817, No. 18, as "The Dead Robin," by Sir Thomas B. Proctor, Bart.

Royal Academy, 1878, No. 96, as "Girl and Bird," by Sir R. Proctor-Beauchamp, Bart.

At Christie's, June 13, 1859, Lot 162, bought in by the owner, Bewick, a replica, £18 10s.

✓

LESBIA.

Paid for (no date), Mr. Banfield, for a Girl with a dead bird, £52 10s.

Sold at Christie's, February 24, 1798, Lot 48 (Huddesford, owner), described as a Girl with a dead bird, for £15 4s. 6d., to Walter.

Mr. Huddesford was a great friend of Mr. Bamfylde; they were painted together.

✓

LESBIA.

EXHIBITED.

British Institution, 1823, No. 50, as Lesbia lamenting the death of her favourite bird, by Mrs. Gwyn.

✓

LESBIA.

Half length, 29 × 24½ in.

A little girl seated to left, with her hands in her lap, looking down and weeping; white dress; greyish-green background; landscape seen through an open window to the right.

EXHIBITED.

Royal Academy, 1885, No. 59, as "The Dead Bird," by Charles Tennant, M.P.

Royal Academy, 1895, No. 19, as "The Dead Bird," by Sir Charles Tennant, Bart.

The picture belongs to Sir Charles Tennant, Bart.

✓

LESBIA.

Half length, canvas 12 × 10 in.

Seated; holding a dead bird in her lap; the empty cage beside her.

EXHIBITED.

Grosvenor, 1884, No. 66, by Lord Houghton.

"To the same style belongs 'Muscipula' . . . and 'Dorinda' (at Lord Lonsdale's, and in small at Fryston, Mr. Monckton Milnes), sadly crying over her pet's body by the side of its empty cage."—TOM TAYLOR, vol. ii., p. 3.

The picture, which is considered to be a copy, belongs to the Earl of Crewe at Fryston. See CRYING GIRL, *ante*, page 1140.

LIBERALITY.

Paid for, August 25, 1789, Sir R. Worsley for "Liberality," £20.

The compilers do not consider that this payment is for any picture at all, but that for some reason Sir R. Worsley paid more than the price agreed upon for some earlier picture; or it may be that Reynolds made some alteration to his portrait which he did not intend to charge for.

MACBETH AND THE WITCHES.

Whole length, canvas 144 × 108 in.

Act IV., Scene 1.

Paid for, June, 1786, Mr. Alderman Boydell, for a picture of a scene in "Macbeth" not yet begun, £500.

"The Macbeth had not been paid for at the time of Sir Joshua's decease, and the price was then fixed at £1,000 by reference between Boydell and the executors, the award being signed by Sir Geo. Beaumont, Sir Abraham Hume, William Lock, J. T. Batt, and the Bishop of Peterborough."—COTTON, 1856, p. 193.

A newspaper, September, 1789: "Sir Joshua's unfinished works. The Macbeth for Boydell's Shakspeare. This grand picture is almost finished: the material parts, the countenances, figures, are quite complete; a little work is wanting in the draperies."

A newspaper, January, 1792: "Sir Joshua Reynolds is again recovering; he has regained the use of one eye, enough at least to see that he is not likely to have fair play in the *Shakespeare Gallery*, without the aid of *John Doe*!"

"A curious Pictorial case will soon be brought upon canvas in Westminster Hall; Sir JOSHUA REYNOLDS, on the part of *Macbeth & Co.*, Plaintiff, and Mr. Alderman BOYDELL and firm, Defendants. The action is to recover 1,500 guineas for a picture, said to be painted per order, for the *Shakespeare Gallery*."

In this picture Sir Joshua has taken the attitude of one of the witches from that of a fiend in Michael Angelo's "Last Judgment," Sistine Chapel.

"The picture of Macbeth is full of wild and grotesque images; and the apparatus of the witches contains a very elaborate and well-arranged inventory of dreadful objects. The idea of Macbeth seems to be taken from the passage in Shakespeare: 'Why stands Macbeth thus amazedly?' The poet has, in this taunting question of the witches, laid open the inmost movements of his mind."—HAZLITT'S *Essays on Art*, p. 36.

EXHIBITED.

British Institution, 1813, No. 98 (third catalogue), by the Earl of Egremont.

Sold at Christie's, May 20, 1805 (Boydell's "Shakespeare Gallery"), as Macbeth and the Witches, for £378, to Lewis; July 4, 1807, Lot 36 (Lewis, owner), for £430 10s., to Bott.

ENGRAVED.

Robert Thew, 1802, $23\frac{1}{8} \times 17\frac{1}{4}$ in.,
S. W. Reynolds (S. Cousins, R.A.), 9×7 in., } oblong.

The picture afterwards belonged to the Earl of Egremont, and is now in the possession of Lord Leconfield, No. 61 in the Petworth catalogue.

MACBETH AND THE WITCHES.

Sketch of the large picture.

Sold at Greenwood's, April 14, 1796, Lot 47, for £2 18s., to Cooper; and at Christie's, February 17, 1804, Lot 7 (M., owner), as sketch, for £1 11s. 6d.; May 5, 1810, Lot 72 (Whitefoord, owner), as spirited sketch of Macbeth, for £13 13s., to Woodburn; December 1, 1810, Lot 88 (Woodburn, owner), as sketch, for £10 10s.; January 30, 1897, Lot 22 (Fullerton, owner), as Macbeth and the Witches, for £2, to Morris.

The Earl of Arran had the first sketch in oils.

There is a pen-and-ink sketch of part of the composition preserved among the drawings by Sir Joshua at Nuneham.

A study for Hecate was sold at Christie's, March 16, 1863, Lot 75 (W. Russell, owner), for £5, to Fossett.

MADONNA. See MRS. JAMES, *ante*, page 512, and MRS. HARTLEY, *ante*, page 447. See also HOLY FAMILY, *ante*, page 1156, and VIRGIN AND CHILD.

MADONNA COL BAMBINO.

Half length, canvas 36 x 27 in.

The Virgin is seated turned towards the left, embracing the Infant Christ, who is on her lap, holding his right hand up to her mouth; her hair is bound with a scarf; an open book lies on a table to the left, over which is a window through which is seen a distant landscape.

Painted in 1787.

EXHIBITED.

British Institution, 1813, No. 55,	} as "Virgin and Child," by the Earl of Egremont.
" " 1823, No. 58,	
" " 1833, No. 9,	
" " 1843, No. 50, as "Virgin and Child," by Col. Wyndham.	

Sold at Greenwood's, April 16, 1796, Lot 33, as "Virgin and Child," for £68 5s., to J. Bannister. Sold at Christie's, May 4, 1810, Lot 47 (Caleb Whitefoord, owner), for £9 9s., to Spackman.

ENGRAVED.

J. R. Smith, 1791, $18\frac{3}{8} \times 14$ in.

S. W. Reynolds, $6\frac{3}{4} \times 5\frac{1}{8}$ in.

The picture, which was purchased from Spackman by the Earl of Egremont, belongs to Lord Leconfield, and is No. 334 in the Petworth catalogue.

A copy by W. Collins, R.A., was sold at his sale at Christie's, May 31, 1847, Lot 682, as "Virgin and Child," for £1 15s., to J. H. Green.

✓
MAGDALEN.

Sold at Greenwood's, April 14, 1796, Lot 44, as a "Magdalen," for £11 11s., to Annesley.

✓
MAGDALEN.

Sketch.

Sold at Greenwood's, April 14, 1796, Lot 50, as "Sketch of a Magdalen," for £7 17s. 6d., to Champignon.

MASK, The. See MARLBOROUGH FAMILY, *ante*, page 628.

MATERNAL AFFECTION. See LADY MELBOURNE, *ante*, page 637.

✓
MEDITATION. See MRS. SPENCER, *ante*, page 926.

MELANCHOLY. See MISS JONES, *ante*, page 530, and HON. MRS. STANHOPE, *ante*, page 930.

MERCURY as a "Pickpocket."

Three-quarter length, canvas 30 × 24 in.

As a little boy holding a purse, the symbol of his being the god of commerce and gain; looking over right shoulder; loose brown dress; sash round waist; right hand behind back; shed and tree to right; trees in background.

EXHIBITED.

- British Institution, 1817, No. 58, } by the Duchess of Dorset.
 " " 1823, No. 65, }
 " " 1840, No. 83, as "Cupid as a Pickpocket," by Earl
 Delawarr.
 Royal Academy, 1875, No. 6, as "Mercury," by Lord Delawarr.
 " " 1896, No. 18, as "Mercury as a Cutpurse," by Alexander
 Henderson.

The picture was sold by Lord Sackville to T. Agnew and Sons, from whom it passed to Alexander Henderson, the present owner.

ENGRAVED.

- J. Dean, 1777, $13\frac{1}{2} \times 11$ in.
 S. W. Reynolds, 5×4 in.

Memo., August 15, 1774: "'Blackguard Mercury and Cupid' at Knole Black and verm: afterwards glazed."

MINSTREL.

EXHIBITED.

- British Institution, 1817, No. 103, as "The Minstrel," by the Earl of
 Dysart.

This picture must really be "The Contemplative Youth," called by this erroneous title. The Hon. William Tollemache paid for two fancy pictures in 1787, "Contemplative Youth" and "Robinetta." The latter was also exhibited by the Earl of Dysart in 1817. See BARD, *ante*, page 1135, and MASTER BROWN, *ante*, page 116.

MIRANDA.

Half length, canvas $28\frac{1}{2} \times 23\frac{1}{2}$ in.

Three-quarter face, turned to the left.

EXHIBITED.

- Grosvenor, 1884, No. 70, as "Miranda," by Thomas Evans.

This picture is "Ariadne," a replica or copy. See *ante*, page 1131.

MOB-CAP. See INFANT ACADEMY, *ante*, page 1158.

MORNING AMUSEMENT.

Whole length, 24×28 in.

Composition of six figures seated round a table in the open air; one reading, the others making lace; one sits apart; a dog asleep on the right; landscape background.

EXHIBITED.

Grosvenor, 1884, No. 208, as "The Lace Makers," by H. E. Surtees.

Sold at Christie's, February 29, 1851, Lot 181, as "Lace Makers" (owner's name not given), for £14 3s. 6d., to Farrer. Bought in, June 15, 1866, Lot 92 (Henry Farrer, F.S.A., owner), as "Morning Amusement," study for the large engraved picture, for £20, to Dyer. Sold, April 6, 1867, Lot 33, for £23, to Michelmer; November 28, 1879, Lot 81 (Charles Heath Warner, owner), as "Morning Amusement," for £5 15s. 6d., to Eyre.

ENGRAVED.

J. Grozer, 1796, 23 × 18 in., as "Morning Amusement."

The picture belongs to H. E. Surtees.

It is very doubtful whether this picture is by Reynolds.

MOSES IN THE BULRUSHES.

Canvas 27½ × 35½ in., oblong.

Nude figure of a child lying on white drapery in a cradle among bulrushes.

Painted in 1784.

EXHIBITED.

Grosvenor, 1884, No. 155, by the Duke of Leeds.

Sold at Greenwood's, April 16, 1796, Lot 61, as Infant Moses, £131 5s., to the Duke of Leeds.

ENGRAVED.

J. Dean, 1786, 14 × 10⅜ in., }
S. W. Reynolds, 5 × 3¾ in., } oblong.

The picture belongs to the Duke of Leeds, at Hornby Castle.

MOSES IN THE BULRUSHES.

Sketch.

Sold at Christie's, May 26, 1821, Lot 27b (Thomond, owner), for £14 14s. to Jackson; March 2, 1865, Lot 49 (Earl of Arran, owner), as "Moses in the Bulrushes," study, for £3, to Flack.

Another picture belongs to Lord Masham, Swinton Park, Yorkshire.

MOTHER AND SICK CHILD. See RECOVERY FROM SICKNESS.

✓

MOUNTAIN LASSIE.

Sold at Christie's, November 28, 1879, Lot 108 (Charles Heath Warner, owner), for £11, to Eyre.

MUSCIPULA.

Three-quarter length, canvas 29 × 24 in.

Child with a mouse-trap.

A little girl in a cottage holding a mouse-trap in both hands ; a cat on table to her right ; from window, landscape and cottage in the distance.

Paid for, 1785, Count D'Ademar, the French ambassador, for a girl with a mouse-trap, £52 10s. Bought by Mr. Fox for £50, having been ceded by the French ambassador, who left England on the breaking out of the French Revolution. Copied from the Holland House inventory in 1872.

Morning Chronicle, in 1786, observes : " By the bye, the President might have exhibited even more largely than he has done. The beautiful picture of the Mousetrap girl would have added much to the attention of the room ; the ante-room wants attraction."

EXHIBITED.

Grosvenor, 1884, No. 29, by Lady Holland.

ENGRAVED.

J. Jones, 1786, $10\frac{5}{8} \times 8\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{1}{8} \times 4$ in.

Unknown, $5\frac{1}{8} \times 4$ in.

Unknown, $10\frac{1}{2} \times 8\frac{7}{8}$ in.

Samuel Cousins, R.A., 1879, 13×11 in.

The plate by Jones is inscribed : " In the Collection of His Excellence Monsieur le Comte D'Adhemar, Embassador to England."

The picture belongs to the Earl of Ilchester, at Holland House, Kensington.

NATIVITY. See OXFORD WINDOW, page 1179.

✓ NEGRO HOLDING A BASKET OF FRUIT.

Canvas 27 × 21½ in.

Brown dress ; holding in both hands a basket on which are apples, oranges, and other fruit.



The Artist's Studio

EXHIBITED.

Royal Academy, 1877, No. 219, by Lady Elizabeth Pringle.

The picture belonged to Lady Elizabeth Pringle.

NEGRO'S HEAD. *See* BARBER, *ante*, page 49, JOHNSON'S BLACK SERVANT, *ante*, page 524, and REYNOLDS'S BLACK SERVANT, *ante*, page 814.

NYMPH.

Paid for, June 14, 1788, Lord Carisfort, for the Nymph to be sent to Prince Potemkin, £105.

See VENUS AND CUPID.

NYMPH AND BACCHUS. *See* INO AND INFANT BACCHUS, *ante*, page 1165, and MRS. HARTLEY, *ante*, page 444.

NYMPH AND CUPID. *See* MISS WILSON, *ante*, page 1059, VENUS CHIDING CUPID, and SNAKE IN THE GRASS.

Exhibited in the Royal Academy, 1784, No. 177, as "A Nymph and Cupid."

ORPHEUS AND EURYDICE. *See* EURYDICE.

Sold at Greenwood's, April 16, 1796, Lot 74, as "Orpheus and Eurydice," for £2 2s., to Farrington.

OXFORD WINDOW.

"He was busily employed at this time (1780), and for several successive years, in completing his designs for the celebrated painted window in New College Chapel, at Oxford. In the lower range of the structure there were seven compartments, each twelve feet in height and three in width, which were decorated with the allegorical figures of the four cardinal and three Christian virtues, Temperance, Fortitude, Justice, Prudence, Faith, Hope, and Charity. The figures are accompanied by their attributes, and they are all single with the exception of the central one, in which Charity is personified with an attendant group of children. Above this, on a scale of ten feet by eighteen, is 'The Nativity,' a composition of thirteen figures, on which Northcote remarks, 'that Sir Joshua had great advantage over Correggio, who, in his celebrated "Notte" introduces no light in the painting, but that which proceeds from the infant Saviour. The idea is grand,' he continues, 'though not of Correggio's invention; and Sir Joshua judiciously adopted it on this occasion, because, from the transparent medium on which the composition is painted, the light actually proceeds from that part from which the painter supposes it to emanate. Reynolds cannot, however, be said to have copied it; for his execution, both in manner and circum-

stance,' continues Northcote, 'gives it the effect of novelty.' The design of this work was purchased by the Duke of Rutland for 1,200 guineas, and was unfortunately burnt at Belvoir Castle with many other valuable performances. Those of the cardinal virtues were left by Sir Joshua to the Marchioness of Thomond.

"The execution of this window was intrusted to Mr. Jarvis, an eminent painter on glass, who was also employed on similar occasions by West; his portrait with that of Sir Joshua himself is introduced in the picture of 'The Nativity.'

"They are both represented as shepherds. It seems to have been originally intended to distribute the figures in different parts of the chapel; but this idea was judiciously opposed by Sir Joshua, who prevailed on the parties concerned to have the west window prepared for the reception of the whole."—BEECHEY, 1852, vol. i., p. 240.

"When he was engaged by the Master and Fellows of the New College to give designs for the west window of the chapel, it was meant that they should be drawings or cartoons. This he told me; but calling upon him some time after I found the figure of Faith painted on canvas; the reason for this, as he said, was, that he had been so long in the use of the pallet and brushes, that he found it easier to him to paint them to drawing. Jervas, the painter on glass, says he 'will have a better original to copy; and I suppose persons hereafter may be found to purchase my paintings.'

"When he was employed upon the central part of the window, on his famous 'Nativity,' I happened to call upon him, when his painting room presented me with a very singular and pleasing prospect. Three beautiful young female children, with their hair dishevelled, were placed under a large mirror which hung angularly over their heads, and from the reflections in this, he was painting that charming group of angels which surrounded the Holy Infant. He had nearly finished this part of his design, and I hardly recollect ever to have had greater pleasure than I then had in beholding and comparing beautiful Nature, both in its reflection and on the canvas. The effect may be imagined, but it cannot be described. The head of the Virgin in this capital picture was first a profile. I told him it appeared to me so very Correggiesque that I feared 'it would be throughout thought too close an imitation of that master.' What I then said, whether justly or not I will not presume to say, had so much weight with him, that when I saw the picture the next time the head was altered entirely: part of the retiring cheek was brought forward, and, as he told me, he had got Mrs. Sheridan to sit for it to him. With the copy Jervas made of this picture he was grievously disappointed. 'I have frequently,' he said to me, 'pleased myself with reflecting, after I had produced what I thought a brilliant effect of light and shadow on my canvas, how greatly that effect would be heightened by the transparency which the painting on glass would be sure to produce. It turned out quite the reverse, and I must myself own, when I saw the window at Oxford, some time before Sir Joshua expressed this sentiment to me, that I had thought precisely as he did. It is true that I saw it when not illuminated by the sun behind it, an advantage which such paintings peculiarly require; I saw it on a dull morning, whereas, supposing the chapel to stand east and west, a bright evening is the proper time to examine it.

"The day of the opening the Exhibition that year, when this picture was in hand, approached too hastily upon Sir Joshua, who was resolved that it should then make its public appearance. I saw him at work upon it, even the very day before it was sent thither; and it grieved me to see him laying loads of colour and varnish upon it, at the same time prognosticating to myself that it would never stand the test of time, but that it would . . ."

—J. MITFORD, *from Mason*, p. 59.

"Mr. Essex agreed with me that Jarvis's window for Oxford, after Sir Joshua Reynolds, will not succeed; most of his colours are opaque, and their drapery depending on a spot of light for sun or moon is an imposition. When his paintings are exhibited at Charing Cross, all the rest of the room is darkened to relieve them. That cannot be done at New College, or if done the chapel would be too dark. If there are other lights the effect will be lost."—WALPOLE, July 12, 1779.

The following advertisement is from "The Gazetteer" of April 25, 1780: "Stained glass. Mr. Jervais's exhibition of stained glass is now open at Mr. Pinchbeck's, Cockspur St.,

bottom of the Haymarket, admittance 1s. . . . and two figures of Justice and Prudence (large as life), after Sir Joshua Reynolds, being part of a window for the chapel of New College, Oxford."

Extract from Reynolds's second ledger after May, 1780: "Mr. Oglander has paid for all the designs of the window at New College, Oxford, except the Great Picture of the Nativity."

The window in stained glass in New College Chapel, Oxford, was erected when the Rev. John Oglander was warden of the college.

The entire window was engraved by Richard Earlom in 1785, $24\frac{1}{4} \times 18\frac{1}{8}$ in., and published by Alderman Boydell.

A picture described as "The Oxford Window" was exhibited at the British Institution in 1841, No. 125, by Sir Thomas Baring, Bart.; and a study for "The Oxford Window" was exhibited at the British Institution in 1861, No. 178, by Lieut.-General Sir Hope Grant, G.C.B.

A newspaper, 1790: "It is very fortunate for the reputation of SIR JOSHUA REYNOLDS, that the falling in of the roof of the New College, in Oxford, has not, in the least degree, injured the fine window, which was completed after the very masterly designs of his pencil."

The following paragraph is in a letter, dated May 13, 1782, from Reynolds to Thomas Warton, who dedicated to Sir Joshua a poem on the New College window: "It is not too much to say that your verses are by far the best that ever my name was concerned in. I am sorry, therefore, my name was not hitched in, in the body of the poem. If the title-page should be lost, it will appear to be addressed to Mr. Jarvis."

THE NATIVITY.

The infant lying in a manger surrounded by the Virgin, St. Joseph, the shepherds, and four angels.

The Virgin, a portrait of Mrs. Sheridan.

Memo., January, 1779: "Boy, girl; girls; mother and child; girl, red hair; children (Nativity models)."

Exhibited in the Royal Academy, 1779, No. 245.

Throughout January, 1780, Sir Joshua was still engaged on "The Nativity," which may be said to have been entirely repainted after its return from the Academy Exhibition.

ENGRAVED.

G. S. and J. G. Facius, 1785, $23\frac{3}{8} \times 23\frac{3}{4}$ in., without the angel at the top.

G. S. and J. G. Facius, 1798, $23\frac{1}{4} \times 17\frac{1}{2}$ in.

S. W. Reynolds, 1834, $11\frac{1}{8} \times 7$ in., with the angel contemplating the cross.

A. W. Warren, $3\frac{1}{2} \times 3\frac{1}{4}$ in.

"The magnificent Duke of Rutland gave Sir Joshua £1,200 for 'The Nativity,' a price for an English picture at that time quite unexampled."—TOM TAYLOR, vol. ii., p. 263.

The picture was burnt at Belvoir Castle, October 26, 1816.

NATIVITY.

Canvas $35\frac{1}{2} \times 19\frac{1}{2}$ in.

Sketch.

Sold at Greenwood's, April 16, 1796, Lot 60, as "The Nativity," a sketch, for £28 7s., to Woodburn. Sold at Christie's, May 17, 1854, Lot 327 (Samuel Woodburn, owner), as sketch for the centre of window, for £12 1s. 6d., to Peter Norton.

Sold by Peter Norton to the Earl of Normanton.

The picture belongs to the Earl of Normanton, and is No. 279 in the Somerley catalogue.

The Nativity sketches, etc., sold at Christie's: March 9, 1819, Lot 83 (Matthew Mitchell, owner), as original study for "The Nativity," for £12 12s., to Spackman; May 14, 1823, Lot 42 (Spackman, owner), as study for centre window, Oxford, to Rutley, for £15 4s. 6d.; May 15, 1830, Lot 18 (Sir T. Lawrence, P.R.A., owner), as sketch for "The Nativity," to Woodburn, for £86 2s.; July 16, 1831, Lot 126 (John Jackson, R.A., owner), as study for "The Nativity," to Packe, for £6; February 28, 1837, Lot 21 (Sharpe, owner), as sketch for "Nativity," bought in for £3 7s.; April 6, 1820, Lot 101 (John Wright, owner), as an original sketch for the infant in "The Nativity" in the Oxford window, for £3 13s. 6d., to Peacock; May 2, 1818, Lot 97 (Rising, owner), as a copy by Rising of the head of Joseph from "The Nativity," bought in for £25 4s. 6d.; May 15, 1841, Lot 37* (Hon. Lady Stuart, owner), as head of a bull, a study for part of the picture of the Nativity, bought in for £13 2s. 6d.; June 15, 1859, Lot 230* (H. A. J. Munro, owner), as angel and infant, a sketch for one of the compartments of the Oxford window, for £6 6s., to White.

ANGEL CONTEMPLATING THE CROSS.

An angel resting on a cloud, contemplating the Cross, which is surrounded by a glory.

Exhibited at the Royal Academy, 1782, No. 73.

"Head very fine, body unfinished."—WALPOLE.

Morning Herald, 1782: "Sir Joshua, in his portrait of the Angel, which is intended for the head piece in his Nativity, has displayed all the powers of his mind and pencil. An admirable colour is diffused over this piece, and the countenance of the Angel, while he contemplates the visionary Cross, appears impressed with the most sacred dread and mystery."

St. James's Chronicle: "Sir Joshua, at seventy-three, paints men and women better than Angels."

EXHIBITED.

Art Treasures, Manchester, 1857, No. 159, as Angel Contemplation (the upper part of the window of Christchurch, Oxford), by the Duke of Portland.

ENGRAVED.

In stipple, by G. S. Facius, $16\frac{1}{8} \times 15\frac{3}{8}$ in.

S. W. Reynolds (as part of the Nativity). *See* page 1179.

There are also two plates by Facius of clouds intended to be used when framing the entire set together.

The picture was bequeathed by Sir Joshua Reynolds, in 1792, to William Henry, 3rd Duke of Portland (*see ante*, page 788), and now hangs at Welbeck Abbey.

ANGEL CONTEMPLATING THE CROSS.

Replica.

The upper part of the Nativity, but painted separately.

Sold at Christie's, May 19, 1821, Lot 71 (Thomond Collection), as "An Angel contemplating the mystery of the Cross, being the top of the window. N.B. This last is a copy from the original by Sir Joshua Reynolds," for £52 10s., to Danby.

This picture, which was a very fine replica and not a copy, became the property of Henry Graves and Co., and was burnt on December 6, 1867, at the fire at 6, Pall Mall, caused by the burning of Her Majesty's Theatre.

Mr. A. Graves was in the gallery saving pictures before the premises actually caught fire. This picture was too large to save. The effect of the recently-cleaned picture surrounded by real clouds of smoke was impressive in the extreme, and he stood spellbound for a few minutes until the flames attacked it, and it vanished in a blaze of fire before his eyes.

ADORATION OF THE SHEPHERDS. Part I.

Whole length, canvas $82\frac{1}{2} \times 33$ in.

Portraits of Sir Joshua Reynolds with a staff, kneeling on a rock, and Jervais with his hands uplifted, advancing to the left.

Painted in 1785.

EXHIBITED.

British Institution, 1813, No. 71, as Shepherds, portraits of Sir Joshua Reynolds and Mr. Jarvis, who painted the window, 1785, by the Marchioness of Thomond.

Royal Academy, 1875, No. 229, }
Grosvenor, 1884, No. 156, } by Earl Fitzwilliam.

Sold at Christie's, May 19, 1821, Lot 60 (Thomond Collection), as Sir Joshua and Jarvis (Oxford window), for £430 10s., to Earl Fitzwilliam.

The picture is in the possession of Earl Fitzwilliam, at Wentworth Woodhouse, Rotherham.

"The picture of Sir Joshua Reynolds and Jarvis, as shepherds, bought by Earl Fitzwilliam at Lady Thomond's sale, is now at Cambridge."—COTTON, 1856, p. 275.

If this picture was ever at Cambridge it must have been lent temporarily, as Earl Fitzwilliam writes that he now has it.

ADORATION OF THE SHEPHERDS. Part II.

Whole length, canvas 84 × 33 in.

St. John and the lamb ; looking upwards, seated on a rock, with a staff in his left hand, the right hand uplifted ; a lamb at his feet and the moon partly obscured by clouds overhead.

Painted in 1779.

EXHIBITED.

British Institution, 1813, No. 62, as St. John, a design for the west window of the chapel in New College, Oxford, 1779, by the Marchioness of Thomond.

Sold at Christie's, May 19, 1821, Lot 63 (Thomond collection), as Young St. John and the Lamb, for £630, to Danby. Put up at Christie's, July 27, 1821, Lot 68, as St. John and Lamb, by the owner, Danby, and passed. Sold, May 8, 1824, Lot 7, as St. John, one of the original compartments of the window, New College, Oxford (Dixie, owner), for £157 10s., to Baron Stockmar.

ENGRAVED.

Parts I. and II. were engraved as one plate by G. S. and J. G. Facius, 1785, $23\frac{5}{8} \times 15\frac{1}{8}$ in.

S. W. Reynolds, $6\frac{1}{4} \times 4\frac{3}{8}$ in.

This picture is recorded in 1834 as belonging to Mr. Danby, at Swinton Park, Masham, Yorkshire, which place now belongs to Lord Masham. The compilers have failed to procure a list of pictures by Reynolds belonging to Lord Masham after several applications.

SHEPHERDS. Part I.

Whole length, canvas 84 × 33 in.

Girl and children with a torch.

Girl standing to the right, looking to the left, with her left hand pointing upwards ; her right arm encircles a kneeling girl, whose hands are folded in

prayer ; to the left is a boy holding a torch with both hands, and looking towards the standing girl ; to the right the end of a wall.

EXHIBITED.

British Institution, 1813, No. 63, as Shepherd and Shepherdess, 1780, by the Marchioness of Thomond.

British Institution, 1833, No. 29, as Figures by Torchlight, one of the compartments of the window in New College, Oxford,	} by Sir Thomas Baring, Bart.
British Institution, 1841, No. 125, as "The Oxford Window,"	

Sold at Christie's, May 19, 1821, Lot 61, as Peasant Girl and Children with a torch (Thomond Collection), for £420, to Zachary ; June 2, 1848, Lot 28, as "one of the compartments of the New College window, a female with two boys by torchlight, part of the subject of the Adoration of the Shepherds, bought from the Bydale family, from Sir Thomas Lawrence's collection," for £63, to Smith for Baring.

The picture was afterwards in the possession of the Earl of Northbrook, who informs the compilers that he has recently sold it.

SHEPHERDS. Part II.

Whole length, canvas 84 × 33 in.

The shepherd boy with a dog.

A boy in a shepherd's hat ; a stick under his left arm, and carrying a sack on his shoulders ; by his side a dog ; in the foreground are pieces of broken columns.

EXHIBITED.

Royal Academy, 1875, No. 242,	} by Earl Fitzwilliam.
Grosvenor, 1884, No. 166,	

Sold at Christie's, May 19, 1821, Lot 62, as Shepherd Boy with a dog, ruined column (Thomond collection), for £630, to Earl Fitzwilliam.

ENGRAVED.

Parts I. and II. were engraved in one plate by G. S. and J. G. Facius, 1785, $23\frac{1}{2} \times 15\frac{1}{8}$ in.

S. W. Reynolds, $6\frac{3}{8} \times 4\frac{1}{2}$ in.

The picture is in the possession of Earl Fitzwilliam at Wentworth Woodhouse, Rotherham.

This picture does not seem to have been exhibited with the others in the British Institution of 1813.

FAITH.

Whole length, canvas 96 × 33 in.

A female figure, looking to the left, with right arm upraised ; holding a cross in her left.

Exhibited in the Royal Academy, 1779, No. 246.

EXHIBITED.

British Institution, 1813, No. 67, as "Faith," 1782, by the Marchioness of Thomond.

Royal Academy, 1883, No. 168, by the Earl of Normanton.

Sold at Christie's, May 19, 1821, Lot 65 (Thomond Collection), for £420, to the Earl of Normanton.

ENGRAVED.

G. S. and J. G. Facius, 1785, $18\frac{1}{8} \times 11\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{3}{8} \times 2\frac{3}{8}$ in.

"Haydon criticised these pictures—when exhibited for sale after Lady Thomond's death in 1821—as 'having emptiness for breadth, plastering for surface, and portrait individuality for general nature. Reynolds's tone is too much toned. Raffaele is pure and inartificial in comparison. Reynolds is a man of strong feeling, labouring to speak in a language he does not know, and giving a hint of his idea by a dazzling combination of images—Raffaele a master of polished diction who conveys in exquisite phraseology certain perceptions of truth.' Yet he says of the 'Charity,' that 'it may take its place triumphantly by any Correggio on earth. It is very lovely. The whole series are unequalled by any series of allegorical designs ever painted by any English master.'"—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 266.

The picture belongs to the Earl of Normanton, and is No. 10 in the Somerley catalogue.

HOPE.

Whole length, canvas 84 × 33 in.

A female figure, looking to the right, with both arms raised, gazing at a glory in the sky.

Exhibited in the Royal Academy, 1779, No. 247.

EXHIBITED.

British Institution, 1813, No. 68, as "Hope," 1783, by the Marchioness of Thomond.

Royal Academy, 1883, No. 169, by the Earl of Normanton.

Sold at Christie's, May 19, 1821, Lot 66 (Thomond Collection), for £682, to the Earl of Normanton.

ENGRAVED.

G. S. and J. G. Facius, 1785, $18\frac{1}{8} \times 11\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{3}{8} \times 2\frac{3}{8}$ in.

"October, 1778.—Hope—Cera solamento. La meglio maniera. Con cera mesticata con turp. di Venetia (Justice) ma le panni cera sol."

The "Hope" and "Justice" have stood well. His deliberate preference here recorded for an admixture of Venice turpentine with wax as a vehicle for the heads—wax alone being used for the draperies—should be noticed. It explains the marked difference in texture between the heads and draperies of this period. The former are transparent and comparatively unloaded, while the pure wax tells in the thicker impasto of the latter.

The picture belongs to the Earl of Normanton, and is No. 11 in the Somerley catalogue.

CHARITY.

Whole length, canvas 84 × 33 in.

A female figure, in red drapery, holding a child on her left arm, encircling another with her right, whilst a third clings to her.

Mrs. Sheridan sat for this picture.

Exhibited in the Royal Academy, 1779, No. 248.

EXHIBITED.

British Institution, 1813, No. 66, as Charity, 1781, by the Marchioness of Thomond.

Royal Academy, 1882, No. 129, by the Earl of Normanton.

Sold at Christie's, May 19, 1821, Lot 64 (Thomond Collection), for £1,575, to the Earl of Normanton.

"Haydon says, in reference to this sale: 'I have gained immense knowledge by an examination of these pictures.' He avowed his preference of the 'Charity,' one of the designs for the New College windows, to any of the larger productions. 'It may take its place,' he triumphantly exclaimed, 'by the side of any Correggio on earth,' and the large sum given for it by Lord Normanton justified Haydon's preference."—COTTON, p. 199.

ENGRAVED.

G. S. and J. G. Facius, 1785, $18\frac{1}{8} \times 11\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{3}{8} \times 2\frac{3}{8}$ in.

The picture belongs to the Earl of Normanton, and is No. 9 in the Somerley catalogue.

Four copies of Faith, Hope, Charity, and Justice, were sold, May 6, 1882, Lot 71 (Colonel Arbuthnot, owner), for £79 16s., to Mortlock.

CHARITY.

Whole length, canvas 84 × 33 in.

Sold at Greenwood's, April 15, 1796, Lot 49***, as a sketch of Charity, for £4 8s., to Sir Harry Englefield. Catalogued at Christie's, as Charity, from the Oxford window, June 8, 1881, Lot 142 (Earl of Aylesford, owner), and withdrawn.

The picture belongs to the Earl of Aylesford, at Packington Hall, Coventry.

CHARITY.

Head size, canvas 21½ × 17 in.

Study for the head for the famous picture ; painted in the manner of Titian.

EXHIBITED.

Royal Academy, 1879, No. 116, as Study of a Female Head, by J. H. Anderdon.

Grosvenor, 1884, No. 193, as a Female Head—study for Charity in New College window, 21½ × 17½ in., by A. Anderdon Weston.

Bought in at Christie's, May 15, 1847, Lot 6, described as above (John Proctor Anderdon, F.R.S., owner), for £42 ; and again, May 24, 1851, Lot 62 (Anderdon, owner), for £42. Sold, June 30, 1879, Lot 211 (Anderdon, owner), R.A. 1879, for £21, to Robinson.

JUSTICE.

Whole length, canvas 84 × 33 in.

A female figure, holding her scales in her left hand, the arm raised above her head ; a sword in her right, by her side.

Exhibited in the Royal Academy, 1780, No. 157.

Public Advertiser, 1780 : "No. 157 is a female figure representing 'Justice' with her attributes, painted in a great stile, and full of dignity and grace."

St. James's Chronicle, April 29, 1780 : "There is in this piece an astounding mixture of beauty, elegance, and affectation. The figure is painted in the best style of Sir Joshua, but the emblems and the disposition of them are suggested by the taste of a Petit-Maitre."

EXHIBITED.

British Institution, 1813, No. 69, as Justice, 1782, by the Marchioness of Thomond.

Royal Academy, 1883, No. 167, by the Earl of Normanton.

Sold at Christie's, May 19, 1821, Lot 68 (Thomond Collection), for £1,155, to the Earl of Normanton.

ENGRAVED.

G. S. and J. G. Facius, 1785, $18\frac{1}{8} \times 11\frac{7}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{3}{8} \times 2\frac{3}{8}$ in.

The picture belongs to the Earl of Normanton, and is No. 7 in the Somerley catalogue.

PRUDENCE.

Whole length, canvas 84×33 in.

Female figure, standing to right, in white drapery ; holding a mirror in her right hand, and an arrow round which is coiled a snake in her left ; cloudy background.

EXHIBITED.

British Institution, 1813, No. 70, as Prudence, 1782, by the Marchioness of Thomond.

Royal Academy, 1883, No. 170, by the Earl of Normanton.

Sold at Christie's, May 19, 1821, Lot 70 (Thomond Collection), for £367 10s., to the Earl of Normanton.

ENGRAVED.

G. S. and J. G. Facius, 1782, $18\frac{1}{8} \times 11\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{3}{8} \times 2\frac{3}{8}$ in.

This figure was painted from Elizabeth Cadwallader Edwards, daughter of Cadwallader Edwards, of Wexford, wife of the Very Rev. Joseph Palmer, Dean of Cashel, nephew of Sir Joshua.

The picture belongs to the Earl of Normanton, and is No. 12 in the Somerley catalogue.

TEMPERANCE.

Whole length, canvas 84×33 in.

Female figure to left, in white drapery, pouring water out of a jug into a vase ; cloudy background ; in the lower left corner is a bridle.

Exhibited at the Royal Academy, 1781, No. 389.

EXHIBITED.

British Institution, 1813, No. 64, as Temperance, 1780, by the Marchioness of Thomond.

Royal Academy, 1883, No. 166, by the Earl of Normanton.

Sold at Christie's, May 19, 1821, Lot 67 (Thomond Collection), for £630, to the Earl of Normanton.

ENGRAVED.

G. S. and J. G. Facius, 1782, $17\frac{7}{8} \times 11\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{3}{8} \times 2\frac{3}{8}$ in.

The picture belongs to the Earl of Normanton, and is No. 8 in the Somerley catalogue.

FORTITUDE.

Whole length, canvas 84 × 33 in.

Female figure, clad in crimson and white drapery, with a plumed helmet ; at her feet lies a lion ; right finger touching a column.

Exhibited in the Royal Academy, 1781, No. 402.

“Very good expression.”—W.

EXHIBITED.

British Institution, 1813, No. 65, as Fortitude, 1782, by the Marchioness of Thomond.

Royal Academy, 1882, No. 132, by the Earl of Normanton.

Sold at Christie's, May 19, 1821, Lot 69 (Thomond Collection), for £735, to the Earl of Normanton.

ENGRAVED.

G. S. and J. G. Facius, 1782, $17\frac{7}{8} \times 11\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{3}{8} \times 2\frac{3}{8}$ in.

The figure was painted from Elizabeth Johnson, third daughter of William Johnson, of Torrington, and Elizabeth Reynolds, sister of Sir Joshua. Elizabeth Johnson married the Rev. William Deane, sometime Fellow of All Souls' College, Oxford, and afterwards of Webbery, near Torrington.

The picture belongs to the Earl of Normanton, and is No. 13 in the Somerley catalogue.

PENSEROSO, II. *See* MRS. FORTESCUE, *ante*, page 328.

PET LAMB.

EXHIBITED.

British Institution, 1843, No. 35, as “The Pet Lamb,” by Thomas Chamberlayne.

This picture might be Mrs. Searle (*ante*, page 873), as her portrait answers the description of “Pet Lamb” better than any of the Shepherdess pictures ; moreover, Mr. Chamberlayne also exhibited, in 1843, Lady Hamilton as a Bacchante, and both these pictures belonged afterwards to Sir Clare Ford.

✓
PIPING BOY.

Sold at Christie's, June 29, 1844, Lot 103 (Hon. E. S. Pery, owner), as a Piping Boy (painted with wonderful effect), to Anderdon, for £5 5s.; July 1, 1899, Lot 107 (Sir Charles Turner, owner), for £57 10s., to S. J. Smith.

✓
PLAYING AT FORFEITS, or Four Children playing with a Snail. See MONTAGU, *ante*, page 657.

✓
POETESS, The.

Sold at Christie's, April 10, 1883, Lot 84 (Reynolds, owner), for £43 1s., to Lesser.

✓
POUTING GIRL.

Northcote, in vol. ii., p. 351, records a "Pouting Girl" as belonging to G. Hardinge.

✓
PROPHET, Head of a.

Sketch.

Sold at Christie's, May 26, 1821, Lot 29 (Thomond collection), for £18 7s. 6d., to Jackson.

PRUDENCE. See OXFORD WINDOW, *ante*, page 1187.

PUCK, or ROBIN GOODFELLOW.

Whole length, canvas 40½ × 37½ in.

Nude figure of a child seated on a toadstool in the forest, holding a bunch of flowers in his right hand—Puck, or Robin Goodfellow; Titania and Bottom seen in the background.

"Through the forest have I gone,
But Athenian found I none
On whose eyes I might approve
This flower's force in stirring love."

Paid for, 1789, Mr. Alderman Boydell, for the fairy Puck, or Robin Goodfellow, £105. Exhibited in the Royal Academy, 1789, No. 82, when Walpole described it as "an ugly little imp, but with some character, sitting on a mushroom, half as big as a millstone."

St. James's Chronicle, 1789: "Robin Goodfellow, a charming little picture. The animated countenance of the little elf is admirable. The background is fine. The legs only we think not well drawn."

The following anecdote was communicated to Mr. Cotton by Mr. Nichols of the British Institution :

"Alderman Boydell and my grandfather were with Sir Joshua when painting the 'Death of Cardinal Beaufort' for the Shakespeare Gallery. Boydell was much taken with the portrait of a naked child, and wished it could be brought into the Shakespeare. Sir Joshua said it was painted from a little child he found sitting on his steps in Leicester Fields. My grandfather then said : 'Well, Mr. Alderman, it can very easily come into the Shakespeare, if Sir Joshua will kindly place him on a mushroom, give him faun's ears, and make a Puck of him.' Sir Joshua liked the notion, and painted the picture accordingly.

"The morning of the day on which Sir Joshua's 'Puck' was to be sold, Lord Farnborough and Dance, the painter, were breakfasting with Mr. Rogers, and went to the sale together. When 'Puck' was put up, it excited such admiration that there was a general clapping of hands, yet, says Rogers, it was knocked down to me at a comparatively trifling price" (£215 5s. in the Boydell sale, 1805, to Seguer, who disposed of it to Mr. Rogers).—COTTON, 1856, pp. 174, 175.

Illustrated London News, 1856, June 7 : "We are assured by a well-informed friend that Lord Fitzwilliam is not the last survivor of the sitters of Sir Joshua, that another remains in the grown-up person of the sitter for Puck, and that the merry boy, late a porter at Elliott's brewery in Pimlico, was in Christie and Manson's rooms during Mr. Rogers's sale, when that masterpiece of Sir Joshua's pencil was knocked down to Lord Fitzwilliam ; the ex-porter of the brewery and model for Puck was standing next his lordship at the time."

EXHIBITED.

British Institution, 1813, No. 60,	} by Samuel Rogers.
" " 1823, No. 24,	
" " 1843, No. 49,	
" " 1854, No. 133,	
" " 1860, No. 184,	

by the Hon. G. W. Fitzwilliam.

Manchester, 1857, No. 75, by Earl Fitzwilliam.

Royal Academy, 1890, No. 162, by G. C. W. Fitzwilliam.

Sold at Christie's, May 20, 1805, Lot 15 (Boydell's Shakespeare Gallery), for £215 5s., to Seguer ; May 2, 1856, Lot 714 (Rogers, owner), for £1,029, to Earl Fitzwilliam.

ENGRAVED.

Schiavonetti, $9\frac{7}{8} \times 8\frac{7}{8}$ in.
 " 1799, 9×7 in.
 Charles Heath, 1827, $14\frac{1}{4} \times 10\frac{7}{8}$ in.
 F. Stacpoole, A.R.A., 1875, $9\frac{5}{8} \times 7\frac{7}{8}$ in.
 S. W. Reynolds (S. Cousins, R.A.), $6 \times 4\frac{3}{4}$ in.

The picture belongs to George W. Fitzwilliam, at Milton House, Peterborough, and is No. 54^a in the Milton House catalogue.

"In the 'Puck' Sir Joshua was comparatively at home. He could find hints for the merry, mischievous elf among living children, and his powers of composition and execution were not overtaken by a single figure in a woody glade. One child, still living when this is written, and then a boy of four or five, who sat to him for Robin Goodfellow, was the son of Mr. Cribb, his frame-maker for many years. One of Sir Joshua's palettes and his portrait in crayons, both presents to his worthy frame-maker, are still the most valued decorations of

Mr. Cribb's drawing-room, and their possessor still repeats what he heard from his father, how Sir Joshua, calling at the shop one day on business, was struck by the baby's arch, roguish physiognomy, and begged it might be brought to him to Leicester Fields to help him in his 'Puck.'—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 504.

PUCK.

Head.

EXHIBITED.

Leeds, 1868, No. 1047, as head of a boy, by J. G. Marshall.

Sold at Christie's, February 16, 1856, Lot 28 (Rev. John Jones, owner), as head of Puck, for £5 5s., to Gritten; April 14, 1864, Lot 408 (Bishop of Ely, owner), for £3, to Watson; November 24, 1874, Lot 109 (Charles Heath Warner, owner), as "Puck, Leeds, 1868," for £8 18s., to Eyre.

RAM'S HEAD.

Study.

Sold at Greenwood's, April 14, 1796, Lot 57, for £2 2s., to Gwatkin.

RECOVERY FROM SICKNESS.

Canvas 34 $\frac{7}{8}$ × 26 $\frac{7}{8}$ in., oblong.

Sold at Greenwood's, April 16, 1796, Lot 16, as an emblematical subject of Recovery from sickness, for £8 8s., to Sir F. Bourgeois.

The picture was bequeathed by Sir F. Bourgeois to the Dulwich Gallery, No. 143 in the catalogue.

"On the right the mother in a brown dress, dark blue-grey headpiece, which trails on the floor, sits at the edge of a bed, and holds on her lap a sick girl in her nightdress, low at the shoulders. The drapery of the bed is dark brown-grey. A footstool, two books, and a phial of medicine on the floor. The mother's face is turned, with a somewhat frightened expression, towards the left, where, in the 'palpable obscure,' is seen a supernatural vision of a winged angel, who is driving away a ghastly figure of death, holding a sickle in his right hand, and who cowers as he defends himself with his left."—*Dulwich Catalogue*.

REFLECTION. See GIRL WITH GRAPES, *ante*, page 1122.

REFLECTIONS ON CLARISSA HARLOWE. See MISS THEOPHILA PALMER, *ante*, page 724.

RESIGNATION.

Three-quarter length, canvas 49 × 39 in.

An old man, with beard and moustache, sitting in an armchair under a column, in a loose dress lined with fur; right arm and hand on table; books, etc.

Painted to express a character in Goldsmith's "Deserted Village." Exhibited in the Royal Academy, 1771, No. 159, as an Old Man. Half length.

"This was an old beggar, who had so fine a head that Sir Joshua chose him for the father in his picture from Dante; and he painted him several times, as did others in imitation of Reynolds."—WALPOLE'S MS. notes.

EXHIBITED.

British Institution, 1843, No. 56, by John Allnutt.

Sold at Christie's (Thomond Collection), May 18, 1821, Lot 60, for £131 5s., to Penney, for Allnutt; March 13, 1869, Lot 108 (W. Cox, owner), bought in for £30 9s., described as from the Allnutt collection. It afterwards belonged to Eugene Benjamin, who sold it to Charles Sedelmeyer, of Paris, from whom it passed to Rodman Wanamaker, of Philadelphia, the present owner.

ENGRAVED.

T. Watson, 1772, $17\frac{3}{4} \times 14$ in.

S. W. Reynolds, $5\frac{1}{8} \times 4$ in.

Dedicated to Dr. Goldsmith by his sincere friend and admirer, Joshua Reynolds.

In the course of 1772 Reynolds painted a remarkably fine picture of "Resignation," and dedicated the print taken from it to Goldsmith, with some lines under it quoted from his poem of the "Deserted Village." "This seems to have been done," observes Northcote, "as he dedicated the 'Deserted Village' to him:"

"Sinks to the Grave with unperceived decay,
While Resignation gently slopes the way,
End all his prospects brightening to the last,
His heaven commences ere the world be past."

V

RESIGNATION.

Sketch.

Sold at Christie's, May 26, 1821, Lot 21, as three sketches, "Resignation," etc., for £6 10s., to Rutley; April 18, 1850, Lot 156, described as "Resignation," a grey-bearded man in a red dress, holding a book (James Stuart, owner), for £4, to Peter Norton.



THE RESURRECTION.

Christ rising from the tomb in bright glory, right hand upheld ; staff with flag in left hand ; flowing robe ; the Roman soldiers in armour falling and flying in amazement ; in the distance are the three crosses.

ENGRAVED.

J. Jones, 1796, $20\frac{1}{4} \times 14\frac{7}{8}$ in.

S. W. Reynolds, 1835, $7\frac{1}{8} \times 5\frac{1}{4}$ in.

The Jones plate dedicated to the Rev. Shute Barrington, Bishop of Durham.

Dr. Hamilton gives the ownership to the Bishop of Durham, but this can hardly be. The picture should be in the Barrington family.

ROBINETTA.

Half length, $29\frac{1}{2} \times 24\frac{1}{2}$ in.

A girl in a white dress ; full face ; seated ; her left arm resting on a wall ; her right raised to a robin perched on her right shoulder ; curly hair, with no band on it ; there is no birdcage in this picture. Said to be a study of the Hon. Mrs. Tollemache when Miss Lewis.

Paid for, February 10, 1787, Hon. Wm. Tollemache for two fancy pictures, £147. The other was "Contemplative Youth."

EXHIBITED.

British Institution, 1817, No. 109, as "Robinetta," by the Earl of Dysart.

Suffolk Street, 1833, No. 201, as "Robinetta," by Admiral Tollemache.

Art Treasures, Manchester, 1857, No. 154, by J. Tollemache.

ENGRAVED.

J. Jones, 1787, $10\frac{1}{2} \times 8\frac{7}{8}$ in.

S. W. Reynolds, $5\frac{1}{8} \times 4$ in.

Under the Jones print is inscribed, "Belonging to the Hon. W. Tollemache."

The picture belongs to Lord Tollemache, at Peckforton.

ROBINETTA.

Half length, canvas 30×25 in.

A girl in a white dress ; full face ; seated ; her left arm resting on a stone wall ; her right hand raised to a robin perched on her right shoulder ; curly hair, with no band on it. There is no birdcage in this picture.

EXHIBITED.

British Institution, 1813, No. 45, as "Robinette,"	} by the Earl of Lonsdale.
" " 1823, No. 34, "	
" " 1833, No. 41, as "Robinetta,"	
" " 1843, No. 1, "	

Sold at Christie's, May 8, 1879, Lot 6, by the Earl of Lonsdale, for £1,050, to Lady Chesterfield.

This picture descended from the Countess of Chesterfield to her grandson, the Earl of Carnarvon.

A copy by Rising was sold at Christie's, May 2, 1818, Lot 83* (Rising, owner), as a beautiful copy of "Robinetta," from Lord Lonsdale's picture, for £21, to W. W.

ROBINETTA.

Half length, canvas 30 × 25 in.

A girl with a robin ; her arm over a cage to her right.

Paid for, October 26, 1786, Duke of Dorset for Lesbia, 75 guineas.

EXHIBITED.

British Institution, 1817, No. 153, as "Robinetta," by the Duke of Dorset.

Grafton, 1895, No. 144, as "Robinetta," by Lord Sackville.

ENGRAVED.

F. Bartolozzi, R.A., $8\frac{1}{4} \times 6\frac{3}{4}$ in.

S. W. Reynolds, $4\frac{5}{8} \times 3\frac{7}{8}$ in.

The picture belongs to Lord Sackville, and is No. 237 in the Knole catalogue.

ROBINETTA.

Half length, canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Girl with a robin on her right shoulder ; her left arm over a round-topped cage ; her right hand up to the bird ; her hair bound up with ribbon ; landscape background.

EXHIBITED.

British Institution, 1843, No. 31, by Sir Robert Peel, Bart.

Sold by Phillips in 1835 (Gritten, owner), described as from the Sykes collection, for £315, by Seguiet.

ENGRAVED.

Lumb Stocks, R.A., $8\frac{1}{8} \times 6\frac{1}{2}$ in.

The picture belonged to Sir Robert Peel, Bart., and was purchased with the Peel pictures by the National Gallery in 1871, No. 892 in the catalogue.

✓
ROBINETTA.

Sold at Christie's, July 5, 1849, Lot 43 (Robert Vernon, owner), as a Girl feeding a Robin, for £15 4s. 6d., to Norton.

This picture was sold by Peter Norton to Henry Graves and Co., and by them in 1866 to John Murray for £157 10s.

✓
ROBINETTA.

Unfinished sketch.

With a robin on her shoulder ; her left arm resting on a pedestal ; in a white dress trimmed with gold.

The picture was bought by Sir David Salomons, with the entire collection at 49, Grosvenor Street, from Richard Winch, and Sir David writes that it must have been purchased by Mr. Winch over thirty years ago.

The picture belongs to Sir David Salomons, Bart., at 49, Grosvenor Street.

✓
ROBINETTA.

EXHIBITED.

British Institution, 1817, No. 27, as "Robinetta," by Sir Henry Smith, Bart.

ROBINETTA.

Half length, canvas 29 × 24 in.

Sketch.

A girl seated, with landscape background, feeding a robin perched on her shoulder. Sketch, painted 1786 (Grosvenor catalogue).

EXHIBITED.

Grosvenor, 1884, No. 34, by Horace N. Pym.

✓
ROBINETTA.

Half length, canvas 35 × 29 in.

Monochrome.

Sold at Christie's, June 10, 1899, Lot 57, as portrait of a Girl, study for the picture of "Robinetta," monochrome, for £105, to Charles Davis.

✓
ROBINETTA.

Sketch.

EXHIBITED.

Suffolk Street, 1832, No. 149, by Pickering.

Sales of other pictures of "Robinetta" at Christie's :

	Lot.	Owner.		£	s.	d.	
1831, June 25.	107.	Man of Fashion .	Robinetta. A capital original picture. Reserve, 285 guineas .	94	10	0	Bought in.
1848, March 11.	10.	Jonathan Peel .	Robinetta. From Sir George Duckett's Collection . . .	3	7	0	Norton.
1874, July 4.	88.	R. N. Howard * and Miss Emily Palmer . . .	Girl with a Birdcage. This is a copy by Miss Frances Reynolds . . .	99	15	0	Johnson.
1879, May 31.	213.	J. H. Anderdon .	Robinetta (small). From Dr. Wellesley's sale . . .	7	7	0	Grindley.
1879, Nov. 28.	107.	C. H. Warner .	Robinetta . . .	5	5	0	Chalkley.

* Sir Robert Edgcumbe writes : " R. N. Howard is a solicitor who acted for Miss Emily Palmer. The pictures were sold in their joint names. Emily Palmer, when these pictures were sold, had long been Mrs. Wardell, having years before married R. S. Wardell, of the 5th Dragoon Guards. She was the younger daughter of Sir Joshua's nephew, the Dean of Cashel, and the pictures she had were all copies, mostly done by Lady Thomond."

ROXALANA. See MRS. ABINGTON, *ante*, page 5.

ST. AGNES. See MRS. QUARRINGTON, *ante*, page 777.

ST. ANN.

Small head.

Sold at Greenwood's, April 15, 1796, Lot 50, for £2 5s., to Dixon.

The following pencil note was added to this lot : " Said to be Hudson's cook."

ST. CECILIA. See MRS. SHERIDAN, *ante*, pages 887-890, and MRS. BILLINGTON, *ante*, page 82.

ST. GEORGE. See BEDFORD FAMILY, *ante*, page 77.

✓
ST. JOHN. See OXFORD WINDOW, *ante*, page 1182, PHIPPS, *ante*, page 751, and WYNN, *ante*, page 1075.

ST. JOHN.

Paid for, 1776, the Marquis of Granby, for a picture of "St. John," £105. Exhibited at the Royal Academy, 1776, No. 243, as "St. John." Hannah More observed, in 1776, "Sir Joshua has done a St. John that bids fair for immortality."

The picture is recorded in the Duke of Rutland's list of Reynolds's pictures (*see ante*, page 387), but it does not appear in the list of the nineteen pictures that were burnt (*see ante*, page 853). It is, however, well known to have been destroyed at Belvoir Castle, October 26, 1816, and forms another proof that the list was not by any means complete.

The picture is not now at Belvoir Castle.

ST. JOHN IN THE WILDERNESS.

Full length, seated on a rock, with his right hand pointing upwards; nude, with some drapery over the right leg; in his left he holds a cross that extends to the left shoulder; a lamb is on his left side; landscape background.

EXHIBITED.

Bethnal Green, 1872, No. 9, as Youthful St. John, by Sir R. Wallace, Bart.

Sold at Greenwood's, April 16, 1796, Lot 63, for £151 10s., to Willett; Peter Coxe and Co., June 2, 1813, Lot 117 (John Willett-Willett, owner), as "St. John," described, "This divine picture seems the work of inspiration. It is indeed 'The voice of one crying in the wilderness,' and not only the voice, but the enthusiastic look and expression of a Heaven-sent messenger, though embodied in an Infant's form," etc, etc., for £162 15s.

ENGRAVED.

Jas. Grozer, 1799, $16\frac{5}{8} \times 14$ in.

S. W. Reynolds (S. Cousins, R.A.), $5\frac{3}{4} \times 4\frac{3}{8}$ in.

T. Downey, 1831, $6\frac{1}{4} \times 4\frac{3}{8}$ in.

The picture afterwards became the property of the Marquess of Hertford, and was bequeathed by him to Sir Richard Wallace, Bart. It was left to the nation by Lady Wallace in 1897.

ST. JOHN IN THE WILDERNESS.

Canvas 48×38 in.

Similar to the last, but the cross reaches only a little above the knee and to the middle of the lamb.

EXHIBITED.

British Institution, 1813, No. 15 (third catalogue), as "St. John in the Wilderness," 1784, by the Marchioness of Thomond.

Sold at Christie's, May 18, 1821, Lot 17 (Thomond Collection), as Infant St. John with a lamb, for £75 12s., to Danby.

The picture belongs to Sir Robert Affleck, Bart., at Dalham Hall, Newmarket.

✓ ST. JOHN.

Sold at Greenwood's, April 16, 1796, Lot 78, for £7 7s., to Collins.

A picture of St. John with the lamb was sold by Phillips, at Lord Northwick's sale, July 29, 1859, Lot 333, for £7 17s. 6d., to James Jones.

✓ ST. JOHN.

29 × 24 in.

Within an oval.

Sold at Christie's, May 19, 1821, Lot 43 (Thomond Collection), for £32 os. 6d., to Triste.

✓ ST. JOHN.

EXHIBITED.

British Institution, 1854, No. 139, as "St. John," by Mrs. Newdegate.

✓ ST. JOHN WITH THE LAMB.

Replica.

A full-sized replica belonged, in 1872, to the Earl of Arran.

✓ ST. JOHN REPOSING ON THE CROSS.

Sold at Christie's, January 23, 1807, Lot 100 (Halliday, owner), as "St. John reposing on the Cross," a sketch, for 17s.

Sales of other pictures of "St. John" sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1810, May 12.	4.	Rubichon.	St. John	2	2	0	Barnett.
1821, May 26.	33a.	Thomond.	St. John	0	15	0	Wansey.
1823, June 23.	83.	Creuse.	Infant St. John and lamb, an early fancy picture .	183	17	0	Bought in.
				1198			

	Lot.	Owner.		£	s.	d.	
1832, July 20.	31.	H. Bone, R.A.	St. John, copy in enamel, 8 $\frac{1}{4}$ × 6 $\frac{5}{8}$ in. . . .	11	11	0	Banks.
1838, June 15.	21.	Woods.	St. John in the wilderness .	12	12	0	Bought in.
1842, Nov. 26.	66.	Webb.	St. John	1	1	0	Adams.
1845, July 5.	88.	Burr.	St. John, engraved by Fisher	63	0	0	Bought in.
1849, Mar. 16.	93.	Scobell.	St. John	10	10	0	Gritten.
1851, Feb. 8.	86.	Gritten.	St. John	10	0	0	Eckford.
1858, June 26.	19.	Riggs.	St. John	2	15	0	Parker.
1863, June 20.	450.	Allnutt.	St. John, with a lamb. .	9	19	6	Cox.

ST. MATTHEW.

A study.

Sold at Greenwood's, April 14, 1796, Lot 53, for £5 10s., to Baker.

ST. PETER, Head of.

Mar. 8, 1813
Sold by Mr. Phillips, 1813 (Westall, owner), for £189.

Sales of "St. Peter" at Greenwood's:

	Lot.	Owner.		£	s.	d.	
1796, April 14.	60*.	—		2	18	0	Green.
1796, April 16.	19.	—	Fine study .	32	11	0	Inchiquin.

Sales of "St. Peter" at Christie's:

	Lot.	Owner.		£	s.	d.	
1818, May 2.	104.	Rising.	Original . .	42	0	0	Bought in.
1821, May 18.	46.	Marchioness of Thomond .	Unfinished .	10	10	0	Penny.
1830, March 12.	80.	Paine.	After the manner of Rubens .	6	15	0	Hawes.
1830, May 12.	62.	Sir T. Lawrence	50 × 40 in. .	31	10	0	Harrison.
1838, March 12.	21.	Johnson.	In adoration .	5	5	0	Bought in.
1842, April 15.	136.	Johnson.	In adoration .	3	0	0	Bought in.

SAMUEL, The Infant.

Whole length.

Kneeling; hands raised in prayer; face looking up; no bed; a dark cloud in front of the rays.

Paid for, April 26, 1776, Lord Granby, for a picture of "Samuel," £105.
Exhibited in the Royal Academy, 1776, No. 244, as "Samuel."

ENGRAVED.

John Dean, 1777, $16\frac{3}{8} \times 13$ in.

Delatre, 1784, $12 \times 9\frac{5}{8}$ in. (oval).

C. Knight, 1794.

Thomas Hodgetts, 1841, $11\frac{1}{8} \times 9\frac{1}{2}$ in.

Unknown, $6\frac{5}{8} \times 4\frac{3}{4}$ in.

„ $3\frac{1}{4} \times 2\frac{1}{8}$ in.

G. Maile, 1823, $10\frac{3}{8} \times 8\frac{1}{4}$ in. (figure only by Reynolds).

John Brett, 1829, $5\frac{5}{8} \times 4\frac{3}{4}$ in.

S. W. Reynolds (S. Cousins, R.A.), $6 \times 4\frac{3}{8}$ in.

This picture was included in the Duke of Rutland's list (*see ante*, page 387), and also in the list of the pictures burnt at Belvoir, October 26, 1816 (*see ante*, page 853).

As this picture is destroyed it is difficult to discriminate between it and the one in the National Gallery. It was exhibited at the Royal Academy in 1776, together with the "St. John," and the entries for the payment of the two pictures follow each other in 1776. Miss Hannah More made comments on both pictures in 1776, when she saw them in Reynolds's studio (*see ante*, page 1197). The engraving by Dean was published in 1777, and has no bed, and a sky background.

Memo.: "June 6, 1776. 'Samuel.' Glazed with black, gamboge, and vermilion; drapery, gamboge, and lake; sky retouched with orpiment."

Tom Taylor, vol. ii, p. 173, makes comments on the use of gamboge.

A copy by Rising was bought in at Christie's, May 2, 1818, Lot 108, for £50 19s., with the following description:

"'The Call of Samuel.' From the original picture by Sir Joshua, which was consumed at Belvoir Castle. This admirable copy was made in the room and under the eye of Sir Joshua, who applauded Mr. Rising for his ability."

John Rising was an exhibitor at the Society of Artists, the Royal Academy, and the British Institution, from 1785 to 1815, so he must have copied this picture nine years before his first appearance in public. He was probably, when young, a pupil of Reynolds.

✓

SAMUEL, The Infant.

Whole length, canvas.

Kneeling, at prayer; the sleeves are very close to the arms; wearing a cotton shirt. There is no dark cloud in front of the rays; no bed.

Paid for, February 3, 1778, Mr. Chamier for a Samuel sent to France, £51 10s.

The picture belongs to Leggatt Bros., 62, Cheapside.

✓
SAMUEL, The Infant.

Whole length, canvas 34 × 27½ in.

Kneeling, at prayer, at the foot of a bed ; the sleeves hang away from the arms. There is a large black cloud in front of the rays, which pass behind it ; there is a column behind the figure.

EXHIBITED.

British Institution, 1813, No. 42, as "Infant Samuel, 1783," by the Right Hon. Charles Long.

British Institution, 1823, No. 19, as "The Infant Samuel," by the Right Hon. Sir Charles Long, G.C.B.

British Institution, 1833, No. 43, as "The Infant Samuel," by Lord Farnborough, G.C.B.

International, 1862, No. 88, by the National Gallery.

Sold at Greenwood's, April 15, 1796, Lot 37, as "Young Samuel," for £6 16s. 6d., to Hurlstone. In Lord Arran's catalogue it is called "Head of a Child," to Harrison.

ENGRAVED.

Thos. Lupton, 1822, 6¾ × 4¾ in., for "Gems of Art."

John Lucas, 1856, 16½ × 13 in.

The picture was bequeathed to the National Gallery in 1838 by Lord Farnborough, No. 162.

SAMUEL, The Infant.

Whole length, canvas 36 × 28 in.

Kneeling sideways to right at the foot of a bed, in his flannel nightshirt ; hands raised in prayer ; there is a column behind the figure.

This picture was in Sir Joshua's studio at the time of his death, and passed to the Marchioness of Thomond, who bequeathed it to her brother, the Rev. Canon Palmer, of Torrington, and he left it to his daughter, Clara Jane, mother of Sir Robert Edgcumbe, the present possessor.

✓
SAMUEL, The Calling of.

Half length, canvas 36 × 30 in.

Looking upwards to the right ; in white dress ; right arm uplifted ; left across the breast, holding a cloak, on which is a border ; a striped cushion behind him.

Paid for, August, 1776, Duke of Dorset, for a Samuel, £36 15s.

EXHIBITED.

British Institution, 1817, No. 44, by the Duchess of Dorset.

Grafton, 1895, No. 140, by Lord Sackville.

ENGRAVED.

J. R. Smith, 1783, $13 \times 10\frac{3}{4}$ in.

S. W. Reynolds, $4\frac{1}{4} \times 3\frac{3}{8}$ in.

The picture belongs to Lord Sackville, and is No. 223 in the Knole catalogue.

SAMUEL, The Calling of.

Half length, 35 × 27 in.

Turned to the left, with right hand raised to heaven ; brown cloak.

Paid for, 1791, Lord Darnley for a Samuel, £78 15s.

EXHIBITED.

British Institution, 1813, No. 66 (third catalogue),
Grosvenor, 1884, No. 78, described as engraved by } by the Earl of
J. R. Smith, } Darnley.

The picture belongs to the Earl of Darnley, at Cobham Hall.

✓ SAMUEL, The Calling of.

Half length, canvas 28½ × 23½ in.

Similar to the last two ; the uplifted hand is nearer the frame ; the left hand is holding the white dress instead of the dark brown cloak, which has no border to it ; there is also no striped cushion.

Sold at Greenwood's, April 16, 1796, Lot 12, as "Sketch of Samuel," for £17 17s., to Sir Francis Bourgeois.

Sir Francis Bourgeois also bought at Greenwood's, April 14, 1796, Lot 45, a Head of a boy, for £14 14s.

The picture was bequeathed to the Dulwich Gallery by Sir Francis Bourgeois, R.A. It is No. 285 in the catalogue, and is described as "The Prophet Samuel."

✓ SAMUEL, The Calling of.

Head size, canvas 32 × 25 in.

Sketch.

Looking upwards ; turned to the right ; right arm upraised ; left across the breast, holding drapery.

The picture belongs to the Earl of Carnarvon, at Highclere.

SAMUEL.

Paid for, 1781, Mr. Brommell for the laughing praying boy, £50.

This picture may be the Infant Samuel.

A copy by Guy Head was sold at his sale at Christie's, March 13, 1802, Lot 9, as Infant Samuel, for £4 4s., to Sheffield.

SCHOOLBOY, The.

Half length, canvas $35\frac{1}{2} \times 27\frac{1}{2}$ in.

Front face ; he carries a large volume under his arm.

Paid for, March, 1779, Lord Warwick for a Boy's head, Kitcat, with a Portfolio, £52 10s.

EXHIBITED.

British Institution, 1817, No. 93, as the Student,	}	by the Earl of Warwick.
" " 1833, No. 45, " "		
" " 1843, No. 43, " "		
" " 1861, No. 160, as the Schoolboy,		
Art Treasures, Manchester, 1857, No. 64, as the Schoolboy,		
International, 1862, No. 134, " "		
Grosvenor, 1884, No. 192, " "		

"This boy (at the time about fourteen), though not handsome, had an expression in his eye so very forcible, and indicating so much sense, that he was certainly a most excellent subject for his pencil. The figure, standing with a portfolio, is almost his absolute portrait." —MASON, p. 57.

ENGRAVED.

John Dean, 1777, $14 \times 10\frac{3}{4}$ in.

S. W. Reynolds, $5\frac{1}{8} \times 4$ in.

The picture belongs to the Earl of Warwick.

SCHOOLBOYS. See GAWLER, *ante*, page 354.

SHEPHERD WITH DOG. See OXFORD WINDOW, *ante*, page 1183.

SHEPHERD BOY, Piping.

Three-quarter length, canvas $33 \times 24\frac{1}{2}$ in.

In a smock frock ; playing a shepherd's pipe ; head turned over right shoulder ; shepherd's dog looking up at him ; landscape and sheep in the distance.

Among the sitters for January, 1773, is Shepherd boy (often).

Note by Tom Taylor : "For Sir G. Phillips's picture."

EXHIBITED.

British Institution, 1813, No. 3, as Piping Boy, by the Marchioness of Thomond.

British Institution, 1823, No. 7, by George Phillips, M.P.

" " 1843, No. 7, by Sir George Phillips.

Royal Academy, 1882, No. 185, by Sir George Phillips, Bart.

Sold in the Thomond sale, May 18, 1821, Lot 70, for £430 10s., as "The Piping shepherd boy with his dog, in the distance a clear, illumined landscape with a flock of sheep," to George Phillips.

ENGRAVED.

J. Barney, 1788, $9\frac{7}{8} \times 8\frac{7}{8}$ in.

Spilsbury, 1786, $5\frac{1}{4} \times 4$ in.

S. W. Reynolds, $5\frac{1}{8} \times 4$ in.

Unknown, a vignette, 3×3 in.

" in stipple.

" oval, $3\frac{3}{4} \times 3$ in.

"Next to the 'Charity,' Haydon thought the 'Piping Shepherd' one of the finest emanations of the painter's genius, and he persuaded Mr.—afterwards Sir George—Phillips to buy it for 400 guineas, 'but it is worth a thousand; it is the completest bit of a certain expression in the world—a thing I could dwell on for ages.'"—HAYDON'S *Autobiography*.

"On the following day Haydon went again to the sale. 'I found,' he says, 'the 400 guineas of yesterday had made a great sensation, and Phillips was assailed by everyone as he came in. The moment it was known that I was the adviser, they all began to undervalue it. Northcote said, "Ah, yes—it was a very poor thing. I remember it." Mr. Phillips, with evident disappointment, whispered to me, "You see, people have different tastes." It served him right, and I was heartily glad of it. He does not deserve the prize he has got.'"—COTTON, p. 199.

The picture purchased at Lady Thomond's sale by Sir George Phillips was inherited with his whole collection in 1847 by Sir George Richard Phillips, Bart., and became the property in 1883 of his daughter Juliana, who married in 1839 Adam, 2nd Earl of Camperdown.

The picture belongs to the Earl of Camperdown, at Weston House, Shipston-on-Stour.

SHEPHERD BOY, Piping.

Three-quarter length, 30×25 in.

Replica.

The picture belongs to John Parker, of Browsholme.

✓
SHEPHERD BOY.

Half length, canvas.

Standing towards the left ; leaning on a crook, with both hands clasping it ; long curly hair ; two sheep to the left ; a tree to the right ; sky background.

Paid for, June, 1772, Lord Irwin, for a Shepherd boy, £52 10s.

EXHIBITED.

International, 1862, No. 66, by H. Meynell Ingram.

ENGRAVED.

James Scott, 1863, 5 $\frac{1}{8}$ × 4 in., as "The Young Shepherd."

The picture belonged in 1863 to Hugo Charles Meynell Ingram, of Temple Newsam, near Whitkirk, co. York, and is now the property of the Hon. Mrs. Emily Charlotte Meynell Ingram.

To a sitting of a Shepherd boy in January, 1773, Tom Taylor adds, "Often."

✓
SHEPHERD BOY.

Standing towards the left, leaning on a crook, which he clasps with both hands ; three sheep are near him ; curly hair.

EXHIBITED.

British Institution, 1817, No. 102, as "Shepherd's Boy," by John Sullivan.

"	"	1824, No. 169, as "A Shepherd Boy,"	} by Lawrence
"	"	1850, No. 50,	

Sold at Christie's, June 8, 1895, Lot 113 (John Clark, owner), for £336, to Wallis.

This picture was originally bought by Mr. Wallis through Mr. Vokins for £1,200 in 1893, and sold by him to John Clark, in reference to which the following is the copy of a letter received from Mr. Sullivan :

"Brook House, Fulham,
"June 19, 1895.

"SIR,

"This picture of 'The Shepherd Boy' was either painted for or bought direct from Sir Joshua Reynolds by Mr. Stephen Sullivan, my grandfather, and has been in the family till it was sold by me in 1893. It was hung in the drawing-room for sixty years, in my father's possession and mine.

"(Signed) C. E. SULLIVAN."

The picture was sold by Wallis and Co., in June, 1895, to Durand Ruel, of Paris, who has since parted with it.

✓
SHEPHERD BOY.

Holding a crook ; in a landscape.

Bought in at Christie's, June 19, 1841, Lot 54 (Graham, owner), for £26 5s. Sold, April 9, 1864, Lot 713 (J. W. Brett, owner), as "Shepherd Boy holding a crook, in a landscape," for £24, to Herring.

✓
SHEPHERD BOY WITH LAMBS.

Canvas 49 × 39 in.

Sold at Christie's, May 21, 1892, Lot 93, Egremont collection (Wyndham, owner), as "Shepherd Boy with lambs," for £48 6s., to General Pitt Rivers.

SHEPHERDESS, The Young.

Whole length, canvas 50 × 27 in.

Girl sitting on a stile, with a crook ; left hand up to her face ; right hand on knee ; naked feet ; two lambs to the left are nibbling leaves ; landscape and trees.

EXHIBITED.

British Institution, 1813, No. 6 (third catalogue), as a "Young Shepherdess in a landscape," by the Marchioness of Thomond.

British Institution, 1844, No. 137, as "Shepherdess with lambs," by the Hon. Fulke Greville Howard.

Sold in the Thomond sale, May 19, 1821, Lot 37, as a "Young Shepherdess with lambs," for £220 10s., to Colonel Howard.

ENGRAVED.

J. Grozer, 1784, $16\frac{1}{4} \times 13\frac{7}{8}$ in., as "The Young Shepherdess."

S. W. Reynolds, $6 \times 4\frac{3}{8}$ in., as "The Shepherdess."

Mr. A. Graves saw this picture or a replica some twenty years ago in a house at the Grove, Boltons.

SHEPHERDESS, The Careful.

Whole length, 30 × 25 in.

Girl kneeling ; front face ; lamb in her arms ; hair bound with ribbon.

Bought in at Christie's, April 3, 1841, Lot 106 (C. N. Nicolay, owner), as "The Shepherdess, the engraved picture," for £6 16s. 6d. Sold, May 5, 1854, Lot 81 (James Wadmore, owner), as "Girl caressing a lamb in a landscape, the well-known engraved picture," for £28 7s., to Lady Monson.

ENGRAVED.

Eliz. Judkins, 1775, $10\frac{7}{8} \times 9$ in.

S. W. Reynolds, $4\frac{7}{8} \times 4$ in.

Dr. Hamilton ascribes the ownership to Robert Walters.

SHEPHERDESS.

The following other pictures of "Shepherdess" have been sold at Christie's: March 13, 1802, Lot 74 (Guy Head, owner), for £4 14s. 6d., to Stump; April 14, 1837, Lot 74, as a "Peasant Girl keeping Sheep, lovely composition," for £8 8s., to Field; March 18, 1854, Lot 67 (Bates, owner), for £9 9s., bought in.

SHEPHERDESS, The Studious.

Whole length.

A girl sitting in a landscape, reading; a book in her lap; white dress; a basket by her left side; behind, a lamb nibbling leaves; on her right another lamb; in the distance sheep in a landscape.

ENGRAVED.

J. Grozer, $14\frac{1}{4} \times 10\frac{7}{8}$ in.

SIMPLICITY. See GWATKIN, *ante*, pages 407-409.

The sketch described at the bottom of page 409 is for Lesbia, and not for Simplicity, which is also a portrait of Miss Gwatkin. See *ante*, page 1169.

SIMPLICITY.

Sitting; white dress; scarf over head, falling over right shoulder; a bunch of grapes with vine leaves in her lap. See GIRL WITH GRAPES, *ante*, page 1122.

SIMPLICITY.

Sold at Christie's, March 3, 1883, Lot 40 (James Morris, owner), as "Simplicity, a copy," for £115 10s., to Colnaghi; July 21, 1888, Lot 74 (Harris, owner), and described as "Simplicity, from the Morris collection," for £38 17s., to Lesser.

See GWATKIN, *ante*, page 408.

SLEEPING CHILD.

Canvas 28 × 24 in., oblong.

Lying on its left cheek ; head thrown back ; chest and arm bare ; knees up ; strong light upon the upper part of body, face, and pillow ; landscape through a window to the right.

Paid for, January, 1782, Lord Aylesford, for a sleeping boy, £52 10s. Exhibited in the Royal Academy, 1781, No. 395, as a child asleep.

EXHIBITED.

British Institution, 1813, No. 120 (third catalogue),	}	as "The Sleeping Child," by the Earl of Aylesford.
British Institution, 1823, No. 49,		
" " 1843, No. 39,		

Catalogued at Christie's, June 8, 1881, Lot 140 (Earl of Aylesford, owner), as "A Child sleeping," but withdrawn.

ENGRAVED.

Wm. Doughty, 1780, 16 × 13 in., as "Sleeping Child."

J. Summerfield (in line), 1812, as "Sleeping Boy," 9 × 7½ in. (reversed).

Unknown, 5⅜ × 4½ in. (unfinished).

S. W. Reynolds, 5⅜ × 4⅜ in., oblong.

The picture belongs to the Earl of Aylesford, at Packington Hall, Coventry.

SLEEPING CHILD.

Canvas 33 × 24 in.

EXHIBITED.

British Institution, 1813, No. 141, as "A Child asleep, painted 1782,"	}	by Sir A. Hume, Bart.
British Institution, 1823, No. 44, as "Sleeping Child, a study,"		

Copies of the "Sleeping Child" were made full size when at the British Institution in 1823 by Gill, Say, Fairland, Scanlan, Macartar, Brough, Pyne, Smith, Miss Kearsley, and Wm. Collins, R.A.

The following pictures of "Sleeping Child" have been sold at Christie's :

	Lot.	Owner.		£	s.	d.	
1802, March 13.	22.	Guy Head.	Copy	6	6	0	Ord.
1841, April 16.	98.	Lord M. Ker.	A copy	2	10	0	W. M.
1847, May 31.	680.	Wm. Collins, R.A.	Copy	3	3	0	Bought in.
1885, „ 8.	192.	De Zoete.	An old copy. 13 × 16 in.	5	15	6	White.



SLEEPING GIRL.

Three-quarter length, 29 × 24 in.

A girl asleep to left, leaning her head on her right arm, which rests on a table ; her left shoulder uncovered ; dark background.

Paid for, February, 1790, Dr. Woolcot, for a "Sleeping Girl," £52 10s. Exhibited in the Royal Academy, 1788, No. 51.

"Coarse."—WALPOLE.

EXHIBITED.

British Institution, 1813, No. 4,	} by Samuel Rogers.
" " 1823, No. 47,	
" " 1833, No. 16,	
" " 1843, No. 3,	

Sold in the Rogers sale, 1856, May 2, Lot 695, for £157 10s., to Bentley. Described in the catalogue :

"This most powerfully painted work, described by Northcote as 'one of Sir Joshua's richest performances,' was exhibited in 1788, when Mr. Northcote, speaking of Opie and himself, said : 'We found great difficulty in placing it, being so powerful in effect that it seemed to annihilate every picture near it.'"

ENGRAVED.

J. Jones, 1790, 10½ × 9 in.

S. W. Reynolds, 5⅛ × 4 in.

The picture was purchased from the executors of Dr. Wolcott (Peter Pindar) by Samuel Rogers.

The following quotation from Shakespeare was pasted on the back of this picture by Dr. Wolcott :

"Enjoy the heavy honey-dew of slumber ;
Thou hast no figures, nor no fantasies,
Which busy care draws in the brains of men ;
Therefore thou sleep'st so sound."

Julius Cæsar, Act II., Sc. 1.

The picture belongs to the Earl of Northbrook, at Stratton, Hants.

Copied in 1823, full size, by Green, Marks, Faulkner, Pyne, Shepperson, Stuart, Cunliffe, Seaforth, Porter, Williams, Gill, Johnson, Say, Hartley, Graham, Briggs, Leahy, Miss Mascall ; also in small by Ross, Fowler, and Webster, and in miniature by Miss M. A. Sharpe, Miss Jones, and Miss Ross. Lord Arran was in possession of a fine replica in 1873.

✓

SLEEPING GIRL.

Paid for after 1775, Lord Palmerstone, for the girl leaning on a pedestal, £78 15s.

EXHIBITED.

British Institution, 1843, No. 9, as "Girl Leaning on a Pedestal," by Viscount Palmerston.

"The other Sleeping Girl was bought by Lord Palmerston, and still hangs at Broadlands. She is a half-length, and sleeps with her head resting on her folded arms supported by a balustrade. The colour is rich, the form careless."—TOM TAYLOR, vol. ii., p. 518.

This picture was recently sold by the Right Hon. Evelyn Ashley to T. Agnew and Sons.

SLEEPING GIRL.

Canvas 29 × 24 in.

A young girl asleep, with her neck and shoulders bare, resting her head on her right arm on a table ; dark background.

Painted in 1788.

EXHIBITED.

Royal Academy, 1884, No. 52, by the Marquess of Lansdowne.

The picture belongs to the Marquess of Lansdowne, and is No. 82 in the Lansdowne catalogue.

The following pictures of "Girl Sleeping" have been sold at Christie's : March 27, 1839, Lot 67 (Dawson, owner), for £3 5s., to Sherrard ; June 3, 1842, Lot 5 (Dr. Nevens, owner), for £1 1s., bought in ; April 23, 1846, Lot 19 (Miss Linwood, owner), for £5 5s., to Butterton ; February 1, 1861, Lot 297 (Radcliffe, owner), for £5, to Clarke ; November 28, 1879, Lot 79 (C. H. Warner, owner), for £1 1s., to Chalkley ; December 6, 1884, Lot 243 (Russell, owner), for £4 14s. 6d., to Parsons.

SNAKE IN THE GRASS.

Three-quarter length, canvas 49 × 36 in.

Girl, seated on a bank, is sporting with Cupid, who has seized both ends of her sash and is untying it ; drapery fastened over left shoulder by a dark band ; no drapery visible at her back ; the left hand holds the drapery over the knees ; in the grass by her side is seen the head of a snake ; in the background a red curtain.

Cost 200 guineas. Painted for the Earl of Carysfort. Exhibited at the Royal Academy, 1784, No. 177, as a "Nymph and Cupid." Reynolds was thinking of sending this picture under the title of "Half Consenting."

"Bad and gross, Miss Wilson."—WALPOLE.

Public Advertiser, April 28, 1784 : "Amongst the historical pieces may very fairly be recorded the two following of Sir Joshua Reynolds, viz., No. 177, A Nymph and Cupid, and 190, Mrs. Siddons. In the first of these, which is a most beautiful and bewitching picture, Cupid is loosing the zone of a nymph, and in the colouring there is all the warmth and richness of the Flemish and Venetian Schools."

Morning Herald : "No. 177. Nymph and child ; the performance has great merit ; the nymph is roguish and bent on mischief ; one of her eyes is concealed by the position of her hand, but the power of the other, by that means, appears more striking."

EXHIBITED.

British Institution, 1813, No. 86 (third catalogue), as "Nymph and Cupid, commonly called A Snake in the Grass,"	} by Lord Carysfort.
British Institution, 1823, No. 58* (second catalogue), as "Nymph and Cupid, commonly called A Snake in the Grass,"	
British Institution, 1831, No. 6, as "Snake in the Grass,"	} by Sir Robert Peel, Bart.
" " 1843, No. 20, as "Snake in the Grass,"	

Sold at Christie's, June 14, 1828, Lot 63 (Lord Carysfort, owner), for £1,260, to Smith, of Marlborough Street, for Sir Robert Peel.

ENGRAVED.

J. R. Smith, 1787, 20 × 14 in.
 „ (in stipple), 1787, 10 × 8 in.
 William Ward, 1802, 17 $\frac{7}{8}$ × 13 $\frac{7}{8}$ in.
 Henry Dawe, 9 × 7 $\frac{1}{4}$ in.
 C. Ruotte (unfinished), 10 × 8 in.
 Unknown (unfinished), 10 × 8 in.
 S. W. Reynolds (S. Cousins, R.A.), 5 $\frac{1}{4}$ × 4 $\frac{1}{4}$ in.

The picture was purchased in 1871, with the Peel Collection, by the National Gallery, No. 885, described as "The Snake in the Grass, or Love unbinding the zone of Beauty."

Copied in 1823 by Harriot, Porter, Sargeant, Hobay, Hastings, Pidding, Howard, and Miss Beaumont, full size. Smaller by Webster, Williams, Solomon, Fowler, Shepperson, Scanlan, and Passmore. In miniature by Miss L. Sharpe, Miss Kearsley, Miss Ross, and Mrs. Morris.

SNAKE IN THE GRASS, or Love unloosing the Zone of Beauty.

Three-quarter length, canvas 48 × 39 in.

Drapery, fastened to a light band, appearing over the left shoulder; the left hand does not hold the drapery over the knees. The nymph wears a band round the left arm, and her hair extends over the right arm; there is a lock of hair in front of the left ear; there is no snake or curtain; the background is a landscape with trees.

Sold at Christie's, May 19, 1821, Lot 74, Thomond collection, as "Nymph and Cupid, the admired fancy subject of, as is usually termed, The Snake in the Grass, with a rich landscape background, 48 × 39 in., engraved," for £535 10s., to J. Soane, R.A.

The picture is now in Sir John Soane's Museum.

✓
SNAKE IN THE GRASS, or Love unbinding the Zone of Beauty.

Three-quarter length, canvas.

A girl, seated on a bank, is sporting with Cupid, who has seized both ends of her blue sash ; on the grass by her side is seen the head of a snake ; red curtain background.

Painted for Henry Hope as a present.

EXHIBITED.

British Institution, 1817, No. 146, by D. Stuart.

Sold at Christie's, June 28, 1816, Lot 92 (Henry Hope, owner), as Snake in the Grass, for £163 16s., to Stuart.

This picture was bought from Mr. Stuart's daughter, Lady Baines, wife of Sir William Baines, of Roehampton, by Baron Lionel de Rothschild.

The picture belongs to Lord Burton, at Chesterfield House, Mayfair.

SNAKE IN THE GRASS.

Three-quarter length, canvas.

Similar to the Carysfort picture. There is drapery visible on left shoulder, which is fastened to the front with a light band ; no snake is visible ; the left hand does not hold the drapery over the knees.

Paid for, June 14, 1788, Lord Carisfort, for the Nymph to be sent to Prince Potemkin, £105.

"The Imperial Gallery contains a reclining Venus, half hiding her face with her right hand ; Cupid at her side. This is a replica of the 'Snake in the Grass.' Dr. Waagen objects to the half-hidden face, all the more as he thinks the line of the right arm ungraceful ; but he praises the warmth, power, and transparency of the colouring."—TOM TAYLOR, vol. ii., p. 538, note.

The picture is in the Hermitage at St. Petersburg, No. 1390, described as "Venus and Cupid."

✓
SNAKE IN THE GRASS.

Three-quarter length, canvas 50 × 40 in.

Study for the Carysfort picture.

A nymph, reclining upon a rock, leaning on her left arm ; the right is elevated, and covering half the face ; white dress with waist-belt. There is no Cupid in the picture, neither is there any snake. Rocky background to the left ; landscape to the right.

6
13 Sold at Greenwood's, April 16, 1796, Lot 80, as the Snake in the Grass, and two others, for £15 4s. 6d., to Farington, from whom it passed to Westall, who sold it to Sir J. Leicester, Bart. Sold at Christie's, July 7, 1827, Lot 23 (Lord de Tabley, owner), as the original design for the favourite picture of the Snake in the Grass, for £89 5s., to Phillips. Sold, 1835 (Gritten, owner), as the first sketch without the Cupid, for £43 1s.

ETCHED.

John Young, 1821, $4\frac{3}{8} \times 3\frac{1}{2}$ in., for the Leicester Gallery.

SNAKE IN THE GRASS.

Panel $14\frac{1}{2} \times 12$ in.

Venus recumbent, attended by Cupid.

Sold at Christie's, May 26, 1821, Lot 15 (Thomond Collection), sketch of Snake in the Grass, for £5 15s. 6d., to Thos. Phillips, R.A.

Note in the Canford catalogue: "Purchased (through Mr. Barker) at a sale at Phillips', 1849."

The picture belongs to Lord Wimborne.

The following pictures called "Snake in the Grass" have been sold at Christie's: June 3, 1842, Lot 144 (Dr. Nevens, owner), for £4, to Rogers; November 28, 1879, Lot 80 (Warner, owner), for £2 10s., to Chalkley.

STRAWBERRY GIRL, The.

Three-quarter length, canvas 30×24 in.

A little girl, with a handkerchief folded round her head, with the border over her forehead; bow fastening dress in front, which hangs in two folds; hands crossed at waist; from right arm hangs a strawberry basket; no fruit visible; rocky landscape, with no trees.

Paid for, 1774, Lord Carisfort for a Strawberry Girl, £52 10s. Exhibited in the Royal Academy, 1773, No. 242.

"Charming."—W.

Northcote's note respecting "The Strawberry Girl," vol. ii, p. 8: "This picture was exhibited and repeated several times; not so much for the sake of profit, as for improvement; for he always advised, as a good mode of study, that a painter should have two pictures in hand of precisely the same subject and design, and should work on them alternately; by which means, if chance produced a lucky hit, as it often does, then, instead of working on the same piece, and perhaps by that means destroy that beauty which chance had given, he should go to the other and improve upon that. Then return again to the first picture, which he might work upon without any fear of obliterating the excellence which chance had given it, having transposed it to the other. I have heard him say, that while he was engaged in painting a picture he never knew when to quit it, or leave off; and it seemed to him as if he could be content to work upon it the whole remainder of his life, encouraged by the hope of improving it; but that, when it

was once gone from him, and out of his house, he as earnestly hoped he should never see it again."

"The picture of a little strawberry girl, with a kind of turban on her head, was painted about this time (1775), and he considered it one of his best works, observing that no man ever could produce more than about half-a-dozen really original works in his life; 'and this picture,' he added, 'is one of mine.'"—NORTHCOTE, vol. ii., p. 7.

"'The Strawberry Girl,' with her pottle on her arm, creeping timidly along and glancing round her with large black eyes. She might be little Red Riding Hood hearing the first rustle of the wolf in the wayside bushes, could we substitute a red hood for the odd turban-like head-dress with which the painter has crowned his little maiden, and which even Sir Joshua's taste can barely make becoming, and hang on her arm the basket of butter and eggs for her sick grandmother, instead of the strawberry pottle which gives her a name."—LESLIE AND TAYLOR'S *Life of Reynolds*, vol. ii., p. 3.

There are several replicas of this picture, of which there is evidence in the memorandum of October, 1778: "Strawberry Girl, cera sol"; this is preceded by mention of the vehicles used in painting "Hope."

EXHIBITED.

Grafton Gallery, 1895, No. 179, by the Marquess of Lansdowne.

Sold at Christie's, for Lord Carysfort's executors, June 14, 1828, Lot 27, for £177 9s., to the Marquess of Lansdowne.

ENGRAVED.

T. Watson, 1774, $12\frac{7}{8} \times 11$ in.

Unknown, 1800, $4\frac{3}{8} \times 3\frac{3}{4}$ in., published by W. Richardson.

„ $8\frac{5}{8} \times 7\frac{7}{8}$ in. (in part).

„ $4\frac{1}{4} \times 3\frac{1}{2}$ in.

F. Stacpoole, A.R.A., 1858, $18\frac{1}{2} \times 15$ in.

T. G. Appleton, 1875, $9\frac{1}{4} \times 7\frac{1}{2}$ in.

H. Meyer, $14\frac{1}{2} \times 12$ in.

S. W. Reynolds, 5×4 in.

The picture belongs to the Marquess of Lansdowne, at Bowood, and is No. 108 in the Lansdowne catalogue.

STRAWBERRY GIRL, The.

Three-quarter length, canvas 29 × 25 in.

Similar to the last. There is no frill hanging over the forehead, and the hair is parted in the centre; trees to the left.

EXHIBITED.

British Institution, 1813, No. 68 (third catalogue),	} by Samuel Rogers.
„ „ 1823, No. 46,	
„ „ 1833, No. 18,	
„ „ 1843, No. 8,	

Art Treasures, Manchester, 1857, No. 18, by the Marquess of Hertford.

Bethnal Green, 1872, No. 20, by Sir R. Wallace.

Sold at Greenwood's, April 16, 1796, Lot 53, for £81 18s., to John Willett-Willett, and at his sale by Peter Coxe and Co., June 1, 1813, Lot 80, for £204 15s., to S. Rogers, and on the dispersion of his collection, May 2, 1856, Lot 601, it passed to the Marquess of Hertford for £2,215.

"The Strawberry Girl. The just expression of infantine feeling which Sir Joshua knew so well to bestow was, perhaps, never accomplished with greater felicity than in this instance. It is a lovely, charming resemblance of nature, and painted with an unusual degree of success, in point of certainty of colour, with a fine breadth of light and shade, and a delicious background."—*From Catalogue*, 1813.

ENGRAVED.

Samuel Cousins, R.A., 1873, $13\frac{1}{4} \times 10\frac{3}{4}$ in.

Sir Thomas Lawrence wrote to Mr. Rogers: "That magnificent display of impudent knowledge that kicks modesty out of doors and makes you say 'Aye, let her go,' has never been from my recollection or eyes since I saw it."

The picture was bequeathed by the Marquess of Hertford to Sir Richard Wallace, Bart., and was left by Lady Wallace in 1897 to the nation.

STRAWBERRY GIRL, The.

Three-quarter length, canvas 29 × 24 in.

A little girl; handkerchief folded round her head, with the *border over her forehead*; bow fastening dress in front; hands crossed at waist; from right arm hangs a strawberry basket; rocky landscape.

Painted 1773 (Grosvenor catalogue); but this cannot be correct. The original was painted in that year, and the first replica in 1774 for Lord Carysfort.

EXHIBITED.

Grosvenor, 1884, No. 86, by Colonel C. Wray.

The picture was bequeathed by Lady George Gordon to Major Copley Wray, afterwards Colonel; it was afterwards sold to T. Agnew and Sons, from whom it passed to George J. Gould, of New York, the present owner.

STRAWBERRY GIRL, The.

Canvas 30 × 25 in.

Sketch.

EXHIBITED.

Leeds, 1868, No. 1050, by J. H. Chance, described as the Carysfort picture. This must be an error, for the Marquess of Lansdowne exhibited the Carysfort picture in the Grafton Gallery in 1895, No. 179.

This picture was sold by J. H. Chance to Artis Crispe.

STRAWBERRY GIRL, The.

Three-quarter length, canvas 30 × 25 in.

Similar to the last, but with no frill over the forehead, and the hair parted in the centre; fruit visible in the basket; the dress hangs in one fold.

This picture once belonged to the Earl of Arran, and afterwards was in a private house in Norfolk. It passed into the possession of Henry Graves and Co., by whom it was sold to W. Stirling Crawford; he bequeathed it to his widow, Agnes, Duchess of Montrose, at whose sale at Christie's, July 14, 1894, Lot 31, it was catalogued and withdrawn; it was sold after her death, May 4, 1895, Lot 82, for £220 10s., to Arthur Smith, from whom it passed to Colonel Brocklehurst, of Ranksborough, Oakham, the present owner.

STRAWBERRY GIRL, The.

Three-quarter length, canvas 28½ × 24 in.

Sold at Christie's, June 10, 1899, Lot 16 (Charles Sykes, owner), for £472 10s., to Wells.

Sales of other pictures of the "Strawberry Girl" at Christie's :

	Lot.	Owner.	£	s.	d.	
1844, May 25.	104.	Belville	3	5	0	<u>Westmacott.</u>
1850, April 6.	31.	Belville	5	10	0	<u>Chaplin.</u>
1858, June 7.	28.	C. E. Dering	3	15	0	<u>Runch.</u>

STUDENT, The.

Three-quarter length, canvas 29 × 24 in.

Sitting in a kind of Vandyke dress, looking at a drawing which he holds with both hands; on the table is a cast of a "Recumbent Hercules" and a portcrayon; supposed to be a portrait of Master Brown.

EXHIBITED.

British Institution, 1817, No. 110, by the Duke of Dorset.

" " 1840, No. 122, by Earl Delawarr.

Royal Academy, 1896, No. 38, by T. Mott.

ENGRAVED.

J. R. Smith, 1777, 13½ × 11 in.

S. W. Reynolds, 3⅞ × 3⅛ in.

The picture was sold by Lord Sackville to T. Agnew and Sons, from whom it passed to T. Mott, the present owner.

Sold at Christie's, April 26, 1844, Lot 454 (H. P. Briggs, R.A., owner), copy by him, for £1 2s., to Bell.

STUDY FROM NATURE.

Half length.

Beggar man.

Thin countenance; looking up; hair thrown back; moustache; dark cloak over left shoulder; part of shirt seen.

ENGRAVED.

J. R. Smith, $11\frac{3}{4} \times 9\frac{7}{8}$ in.

S. W. Reynolds, $3\frac{1}{4} \times 3$ in.

SYLVIA. See LADY GERTRUDE FITZPATRICK, *ante*, page 315.

SIBYL, A.

Sold at Christie's, June 2, 1883, Lot 100 (Marquess of Hertford, owner), for £54 12s., to M. Colnaghi.

TEMPERANCE. See OXFORD WINDOW, *ante*, page 1187.

THAIS. See MISS EMILY POTT, *ante*, page 762.

TERPSICHORE. See EUPHROSYNE, *ante*, page 1151.

THEORY OF PAINTING. See DESIGN, *ante*, page 1148.

TRIUMPH OF VENUS.

Sold at Christie's, March 4, 1810, Lot 83 (Caleb Whitefoord, owner), as Triumph of Venus, painted with great spirit, for £10 10s., to Townley.

TUCCIA.

Three-quarter length, canvas 50 × 40 in.

Tuccia, the Vestal virgin, from Gregory's "Ode to Meditation."

In a white dress; profile, to the left; carrying a sieve containing water; surrounded by various figures. It has always been considered a portrait of

the Duchess of Rutland. The head is precisely the same as the half-length portrait of her.

Paid for before or during 1788, Mr. Maclin, for Tuccia, £210; January 1788, Mr. Macklin, for Tuccia, the Vestal virgin, £210. The first entry has the appearance of having been entered in error under "first payment," and afterwards transferred to "second payment."

ENGRAVED.

P. W. Tomkins, 1796, 18 × 14 in.

S. W. Reynolds, 6 $\frac{3}{4}$ × 5 $\frac{1}{4}$ in.

Sold at Christie's, May 16, 1863, Lot 109 (Hartley, owner), as "The Trial of Chastity—a maiden holding a sieve." The picture has been in the family of the present owner nearly a century, and there is a tradition that it was presented to a member of his family by the painter, and is supposed to be engraved," for £96 12s., to Cox. March 13, 1869, Lot 107 (Cox, owner), as "Trial of Chastity; Duchess of Rutland and sieve," bought in for £50 8s. Bought in again, May 1, 1871 (Brooks, owner), as "Trial of Chastity," for £147.

The picture afterwards passed to Eugene Benjamin, and was sold by him as the "Trial of Chastity," in 1894, to Charles Sedelmeyer, of Paris, from whom it passed to Ogden Goelet, of New York, the present owner.

UGOLINO AND HIS CHILDREN IN THE DUNGEON.

Canvas 69 $\frac{1}{2}$ × 49 $\frac{1}{2}$ in., oblong.

The Count sitting; his countenance expressing despair; hands clasped; cloak trimmed with fur; on his right knee leans his youngest child, looking up piteously into his face; to his left another son supports his dying brother; the eldest son stands beside him, his hands covering his face; the light into the prison comes through a barred window.

Painted in 1773. Paid for, August 2, 1775, Duke of Dorset for Count Ugolino, £420. Exhibited in the Royal Academy, 1773, No. 243, as Count Ugolino and his children in the dungeon, as described by Dante, in the thirty-third canto of the "Inferno":

"Io non piangeva, sì dentro impietrai :
Piangevan elli, ed Anselmuccio mio
Disse : Tu guardi sì, Padre ! che hai ?
Però non lagrimai, nè rispos' io
Tutto quel giorno, nè la notte appresso."

"Most admirable."—WALPOLE.

EXHIBITED.

British Institution, 1813, No. 31, by the Duke of Dorset.

„ „ 1823, No. 48, by the Duchess of Dorset.

„ „ 1833, No. 14, } by the Earl of Plymouth.

„ „ 1843, No. 48, }

„ „ 1851, No. 56, by Earl Amherst.

Royal Academy, 1873, No. 46, by Lord Buckhurst.

ENGRAVED.

John Dean, 1774, $24\frac{3}{4} \times 19\frac{7}{8}$ in.

Henry Raimbach, 1811, $10\frac{5}{8} \times 7\frac{3}{4}$ in.

Miss Reynolds (head only), $4\frac{3}{4} \times 3\frac{5}{8}$ in.

S. W. Reynolds (S. Cousins, R.A.), $6\frac{1}{4} \times 5$ in., oblong.

The picture belongs to Lord Sackville at Knole, and is No. 235 in the Knole catalogue.

“Burke came into Sir Joshua’s painting room one day, when Northcote, who was then a young man, was sitting for one of the children in ‘Count Ugolino.’ It is the one in profile with the hand to the face. He was introduced as a pupil of Sir Joshua’s, and, on his looking up, Mr. Burke said, ‘Then I see that Mr. Northcote is not only an artist, but has a head that would do for Titian to paint.’”

“The ‘Ugolino’ leaves nothing to be desired, except that it had never been painted. I can conceive no finer treatment of the subject. Indeed, it seems to me the *only* treatment. Flaxman, who could not help thinking of Reynolds in the father, is inferior to him *there*, while the studied arrangement of the bodies of the sons leaves the impression that composition of forms was uppermost in his mind. At least, he directs us to this as the first thing. In looking at the work of Reynolds, we are entirely absorbed in the story; and yet the art, the whole arrangement, whether of form or colour, of light or shade, is the best possible.”—TOM TAYLOR, vol. ii., p. 20.

Of the “Ugolino,” Northcote says: “This painting may be said to have been produced as an historical picture by accident; for the head of the Count had been painted previous to the year 1771,” in which Tom Taylor gives this note. We have seen above that he had fixed on the subject and was at work on this picture in 1770—“and finished in what we painters call a ‘half-length canvas,’ and was in point of expression exactly as it now stands, but without any intention on the part of Sir Joshua of making it the subject of an historical composition, or having the story of Count Ugolino in his thoughts. Being exposed in the picture gallery along with his other works, it was seen either by Mr. Edmund Burke or Mr. Goldsmith, I am not certain which, who immediately exclaimed that it struck him as being the precise person, countenance, and expression of the Count Ugolino, as described by Dante in his ‘Inferno.’”

“Sir Joshua had his canvas enlarged, in order that he might be enabled to add the other figures and to complete his painting of the impressive description of the Italian poet. This picture, when finished, was bought by the late Duke of Dorset for 400 guineas.”—TOM TAYLOR, vol. ii., p. 21.

“This enlargement of the canvas is plain enough on close examination of the picture. The ‘Ugolino’ has stood well. In point of expression, light and shade, and composition, it is by far the finest historical picture. But in spite of Mr. Leslie’s high authority, I cannot but think it shows the mischievous working of Sir Joshua’s ‘self-denying’ theory of high art, in the emptiness and poverty of parts of the painting; for example, the dress and head of the fainting son, where subtlety and truth of colour and drawing are both sacrificed. I know none of his pictures which to my mind better exhibits at once the strength and weakness of the painter.”—TOM TAYLOR, vol. ii., p. 21, note.

A portrait of an old man, half length, was exhibited in the Royal Academy, 1771, No. 159, probably a study for his picture from Dante.

"It is quite impossible to-day for even the master's most unqualified admirers to accept Leslie's enthusiastic estimate of the work. A Rembrandtesque skill in the impressive lighting of the whole, an undeniable breadth in the treatment of the chiaroscuro and in the massing of the groups, may be readily conceded ; but there is terrible artificiality about the conception, which is the outcome, not of the true vision of the painter-poet flashing light upon such a tremendous subject, but of an artificial building up of materials, mechanically elaborated with such technical accomplishment as the master possessed ; and that, as he himself was the first to admit, was not sufficient for such a self-imposed task as this. From a merely academic point of view the grouping of the starving children is harmonious and impressive ; but it is based on arbitrary notions of the grand style, and not, in the first place, on nature. The main failure of the picture is the Ugolino himself. This is not the woe, beyond speech and beyond movement, of the father whose tears are dried up at their source, whose heart is stone within him ; through it all we see old White, the model, sitting up, with a more or less appropriate expression, *de circonstance*. All the unaffected reverence of Michael Angelo and Raphael, all the severe 'high art' principles, which led our master to think, while he theorized, that he preferred the Bolognese School to the Venetian, cannot get beyond this ; and the unsurpassed portraitist only succeeds, in his most historical work, in clearly defining the limits of his talent in a path which it was not given him to tread."—PHILLIPS, 1894, p. 177.

"The highest which Sir Joshua has attempted was 'Count Ugolino,' and it was, as might be expected from the circumstances, a total failure. He had, it seems, painted a study of an old beggar man's head, and some person, who must have known as much of painting as of poetry, persuaded the unsuspecting artist that it was the exact expression of Dante's Count Ugolino, one of the most grand, terrific, and appalling characters in modern history. Reynolds, who knew nothing of the matter but what he was told, took his good fortune for granted, and only extended his canvas to admit the other figures, who look very much like apprentices hired to sit on the occasion from some neighbouring workshop. There is one pleasing and natural figure of a little boy kneeling at his father's feet, but it has no relation to the supposed story. The figure and expression of Count Ugolino himself are what the artist intended them to be, till they were pampered up into something else by the ridiculous vanity of friends, those of a common mendicant at the corner of a street waiting patiently for some charitable donation. There is all the difference between what the picture is and what it ought to be that there is between Crabbe and Dante. The imagination of the painter took refuge in a parish workhouse instead of ascending the steps of the Tower of Famine. The hero of Dante is a lofty, highminded, and unprincipled Italian nobleman, who has betrayed his country to the enemy, and who, as a punishment for his crime, is shut up with his four sons in a dungeon of the citadel, where he shortly finds the doors barred against him, and food withheld. He in vain watches with eager, feverish eye the opening of the door at the accustomed hour, and his looks turn to stone ; his children, one by one, drop down dead at his feet ; he is seized with blindness, and, in the agony of despair, he gropes on his knees after them,

'Calling each by name
For three days after they were dead.'

Even in the other world he is represented with the same fierce, dauntless, unrelenting character, 'gnawing the skull of his adversary, his full repast.' The subject of the Laocoon is not equal to that described by Dante. The horror there is physical and momentary ; in the other the imagination fills up the long, obscure, dreary void of despair, and joins the unutterable pangs to the loud cries of nature. What is there in the picture to convey the ghastly horrors of the scene or the mighty energy of soul with which they are borne ? Nothing ! Yet Dr. Warton, who has related this story so well ; Burke, who wrote that fine description of the effects of famine ; Goldsmith, and all his other friends, were satisfied with

his success. Why, then, should not Sir Joshua be so too? Because he was bound to understand the language which he used, as well as that which was given him to translate."—HAZLITT'S *Essays on Art*, pp. 34, 35.

UGOLINO.

Canvas 23 × 18 in.

Study.

Bought in at Christie's, February 11, 1803, Lot 43 (Moreland, owner), as a "Head of Count Ugolino, capital," for £9 19s. 6d.

EXHIBITED.

British Institution, 1813, No. 63 (third catalogue), as	} by Sir George Beaumont, Bart.
"Study for Ugolino," 1772,	
British Institution, 1823, No. 45, as "Head of an Old	
Man, a study for Ugolino,"	

UGOLINO.

Sketch.

Sold at Christie's, May 26, 1800, Lot 39 (W., owner), as the first sketch of Ugolino, for £2 12s. 6d., to Colonel Macdonald; March 6, 1801, Lot 31, for £19 8s. 6d., to Kinnaid. A sketch was sold by Phillips in 1813 (Lord Kinnaid, owner), for £19 19s.

EXHIBITED.

Bath, 1839, No. 196, by the Rev. C. Maud.

A picture of Count Ugolino was sold by Shuttleworth, August 27, 1829, Lot 26 (Toulmain, owner), as a sketch for the picture in the National Gallery, for £4 18s. A copy of Ugolino by W. Collins, R.A., was sold at Christie's, May 31, 1847, Lot 683 (Collins, owner), for 10s. 6d., to Palser; and one by Thomas Y. Gooderson was bought in at his sale at Christie's, April 15, 1861, Lot 181, for £1, and bought in again, June 16, 1862, for £5 5s.

UNA.

From Spenser. See MISS ELIZABETH BEAUCLERC, *ante*, page 68.

VENETIAN BOY.

Three-quarter length.

In black velvet dress, with buttons; full collar; hair over forehead.

Dr. Edward Hamilton gives this picture on page 189 as being at Knoke. There is no such picture there now, neither is there any evidence of it having been sold.

The picture appears in the list of the pictures burnt at Belvoir Castle, October 26, 1816 (*see ante*, page 853), and it may be the picture described as "A Head" on page 387.

There is no record of the picture or entry in the ledgers of a payment by Lord Granby or the Duke of Rutland for any such subject.

ENGRAVED.

J. Dean, 1778 (three-quarters), $12\frac{1}{8} \times 9\frac{7}{8}$ in., as a "Venetian Boy."

S. W. Reynolds, 5 x 4 in.

VENUS, Triumph of. *See* TRIUMPH OF VENUS, *ante*, page 1217.

VENUS.

The last entry in the pocket-book for December, 1759, is "Venus." Lord Coventry sat in July, 1761, and Reynolds has made a memo., July 10, Friday: "Send the Venus to Lord Coventry."

VENUS AND CUPID.

Whole length, canvas 49 x 39 in.

Nude; hair encircled by a band; reclining on a cushion in a landscape, beneath a crimson curtain and a vine with grapes; her right arm is encircled by a band, and her left hand is resting on her body; the head of a boy peeping through the trees to the right; a view of a park is in the centre distance.

Exhibited at the Royal Academy, 1785, No. 126, as Venus.

Morning Chronicle, April 28, 1785: "Venus, one of his best pieces this year."

Morning Herald: "Venus, an admirable performance. The limbs of the wanton goddess are well disposed to excite desire; the form is finely rounded, the face full of warm expression, the eye in particular is animated with a leer of passion. The boy peeping through the trees adds no force to the picture, but the landscape possesses a glow congenial to the subject."

Morning Chronicle, May 7, 1785: "Comparisons are odious, that is, with the living, and *not* with the dead. Safely then may it be asked, what is there of Titian's by which the Venus of Sir Joshua suffers in comparison?"

"Mason happened to visit Reynolds when he was painting his Venus; he was finishing the head from a beautiful girl of sixteen, who, as he told me, was his man Ralph's daughter, and whose flaxen hair in fine natural curls flowed behind the neck, very gracefully. But a second visit presented me with a very different object; he was then painting the body, and in his sitting chair a very squalid beggar woman was placed with a child, not above a year old, quite naked upon her lap. He said: 'I wondered he had not taken some more healthy looking model,' but he answered with his usual *naïveté*, 'that whatever I might think, the child's flesh assisted him in giving a certain morbidezza to his own colouring, which he should hardly arrive at had he not such an object, when it was extreme (as it certainly was) before his eyes.'"—MASON.

EXHIBITED.

British Institution, 1813, No. 29, as Venus and Cupid, by the Earl of Upper Ossory.

British Institution, 1823, No. 57, as Venus and Cupid, by the Ladies Fitzpatrick.

British Institution, 1844, No. 156, as Nymph and Cupid, by R. W. Fitzpatrick.

British Institution, 1865, No. 97, as Nymph and Child, by the Right Hon. J. W. Fitzpatrick.

Royal Academy, 1875, No. 63, described as a Nymph and Child, by Lord Castletown.

Grosvenor, 1884, No. 39, by Dowager Lady Castletown of Upper Ossory.

This work was bequeathed in the following terms by Reynolds : " I desire the Earl of Upper Ossory would accept of some picture of my own painting, that he takes his choice of those of my painting, which shall be unsold at my death " (Extract from Sir Joshua's will). " In consequence of the above bequest of my most valuable and excellent friend, I have made choice of this painting, representing Nymph and Boy," signed, " Upper Ossory." The attestation was made by John Fitzpatrick, second and last Earl of Upper Ossory.

ENGRAVED.

Joseph Collyer, 1786, $10\frac{1}{4} \times 8\frac{1}{4}$ in.

A. Raimbach, 1810, $8\frac{3}{4} \times 7$ in.

S. W. Reynolds, $17\frac{1}{8} \times 13\frac{1}{2}$ in.

S. W. Reynolds, $3\frac{1}{4} \times 4\frac{1}{4}$ in.

Augustus Fox, $4\frac{1}{2} \times 3\frac{5}{8}$ in.

The picture belongs to Lord Castletown of Upper Ossory, at Granston Manor, Abbeyleix, Ireland.

In Rising's sale at Christie's, May 2, 1818, Lot 100, described as " Nymph and boy, copy by Rising from the Sir Joshua in the Earl of Ossory's collection, by whose permission it was made," it was bought in for £58 16s. Another copy was made by Guy Head, and was sold at his sale at Christie's, March 13, 1802, Lot 88, as " Nymph and Cupid, copied with great spirit," for £10 10s., to Bridge.

VENUS AND CUPID.

Canvas $12\frac{1}{2} \times 8\frac{1}{2}$ in.

EXHIBITED.

British Institution, 1847, No. 111, by Sir C. M. Burrell, Bart., M.P.

Sold at Christie's, May 18, 1811, Lot 34 (Sergeant Cockell, owner), as Venus and Cupid, for £2, to Spackman ; June 12, 1897, Lot 64 (collection

of Sir W. W. Burrell, deceased), for £5 5s., to Turner. Other pictures of Venus and Cupid were sold at Christie's, April 4, 1866, Lot 105 (W. Bishop, owner), as Venus reclining with Cupid, for £33 12s., to Morris; March 24, 1890, Lot 129 (Gooden, owner), for £20 8s., to Stanley.

VENUS AND PIPING BOY.

Whole length, canvas 50 × 41 in.

Nude; lying under a vine, above which is hung a red curtain; near her is seated a boy in a red dress, playing a pipe; distant landscape beyond.

Northcote, vol. ii., page 352, states that Mr. Angerstein's picture cost 250 guineas.

EXHIBITED.

British Institution, 1813, No. 83, as Nymph and boy, by J. J. Angerstein.

"	"	1824, No. 159, as the Nymph	} by John Angerstein.
	and boy,		
British Institution, 1851, No. 114, as a Nymph	and piping boy,		

Royal Academy, 1891, No. 129, by W. C. Quilter.

Sir Cuthbert Quilter, Bart., writes, September 27, 1898: "I will try and find out as much as I can of the history of my Reynolds picture. I bought it from Messrs. Agnew, who had it, I believe, direct from Mr. Angerstein, for whose family I understand it was painted by Sir Joshua. There are several pictures of the same subject, but mine I believe is considered the best."

The picture belongs to Sir Cuthbert Quilter, Bart., at Broadway Manor, Woodbridge.

VENUS AND PIPING BOY.

Whole length, canvas 38 × 38 in.

Venus nude, with a wreath of roses round her head, lying on a cushion; wearing white drapery with blue border; left hand holding drapery; a boy in a red velvet dress is playing a pipe to the left; red curtain to the right and top, and a park with mountain in the centre distance.

This picture formerly belonged to Mr. Galbraith, in Scotland, and was subsequently the property of Mrs. Worth, S. T. Gooden, Thomas McLean, and Leggatt Bros., by whom it was sold to Robert English, the present owner. It hangs at 21, Portman Square.

VENUS CHIDING CUPID FOR LEARNING TO CAST ACCOUNTS.

Paid for, November 29, 1774, Lord Charlemont, for Venus and Cupid, sent by Sir Hornsly Stewart (Sir Joshua probably intended to write Sir Annesley Stewart, Bart., who lived at Fort Stewart, co. Donegal; Lord



Barbara Laan, 1700.

Charlemont lived at Castle Caulfield, co. Armagh), £100. Exhibited in the Royal Academy, 1771, No. 156, as "Venus chiding Cupid for learning to cast accmpts."

"Cupid never *did* learn to cast accounts. Venus must have been deceived by one of the many impostors who so frequently appear in the shape of her son."—TOM TAYLOR, vol. i., p. 399, note.

EXHIBITED.

Dublin Industrial Exhibition, 1853, No. 695, by the Earl of Charlemont.

The picture does not now belong to Lord Charlemont, the pictures belonging to the late Earl having been left to his widow. The Countess is probably the present owner.

"'Charming, but the drawing faulty; better coloured than usual,' says Walpole. 'Cupid snivels with the back of one hand to his eye, while in the other he has a scroll inscribed with "*£ s. d.*" and "Pinmoney."' A brother Cupid laughingly contrasts the point of one of his own arrows with the blunt, gold-tipped shaft of his little brother, whom Venus is scolding. The picture is at Lord Charlemont's in Dublin."—TOM TAYLOR, vol. i., p. 399, note.

VENUS CHIDING CUPID.

Canvas 51 × 39 in.

Venus lying on a cloud, with an arrow in her right hand; Cupid stands before her, with left hand to his face; in his right is a scroll with letters and figures; behind is a second Cupid feeling the point of an arrow.

Paid for, July, 1784, Mr. Boothby, for Venus chastising Cupid, £105.

EXHIBITED.

British Institution, 1813, No. 94 (third catalogue), as "Venus chiding Cupid, painted for Sir Brook Boothby in 1776, and purchased of him by Sir Thomas Bernard in 1794," by Sir Thomas Bernard, Bart.

Royal Academy, 1872, No. 120, by Thomas Baring, M.P.

Grosvenor, 1884, No. 88, by the Earl of Northbrook.

Royal Academy, 1894, No. 4, } by Sir J. D. Linton, P.R.I.

Grafton, 1895, No. 102,

Purchased from Lady Bernard by Thomas Wright. Sold at Christie's, June 7, 1845, Lot 57 (Thomas Wright, owner)—"This is the capital picture which was painted for Sir B. Boothby in 1776, purchased by Sir Thomas Bernard in 1794, and obtained from his widow by Mr. Wright in 1823"—for £530 5s., to Smith, for John Baring.

ENGRAVED.

F. Bartolozzi, 1784, $9\frac{3}{8} \times 7\frac{7}{8}$ in.

Unknown, small oval in red.

„ in a border with verses, 1790.

„ with Cupid only, $6\frac{7}{8} \times 4\frac{7}{8}$ in.

S. W. Reynolds, $6\frac{3}{4} \times 5\frac{3}{8}$ in.

When this picture was in the Royal Academy in 1894, it was sharply criticised in "The Athenæum" of January 13, 1894, to which Sir J. D. Linton replied as follows :

"I wish to inform you that your art critic is mistaken in the identity of this picture. It is the original one by Sir Joshua Reynolds, which was in the collection of the late Sir F. Baring, and afterwards passed into the possession of Lord Northbrook, from whom it was lately purchased. I may add that, on the back of the original frame, is the book-plate, bearing the crest and monogram of Sir Thomas Baring."

The Earl of Northbrook recently told Mr. A. Graves that he had parted with his picture of Venus chiding Cupid, and that it had been exhibited since at the Royal Academy.

The picture now belongs to James Orrock, R.I., at 48, Bedford Square.

VENUS RISING FROM THE SEA.

Sold at Christie's, May 2, 1850, Lot 45 (Barton, owner), as Venus Anadyomene, for £3 5s., to Fuller.

VIRGIN, THE INFANT SAVIOUR, AND ST. JOHN.

Three-quarter length, canvas $35\frac{1}{2} \times 27\frac{1}{2}$ in.

The Virgin seated, facing spectator; the Infant Saviour in her lap, bending towards St. John, who is standing on the right, with the arms crossing each other; inside the arm of St. John is the red cross; sky background.

Painted for the Rev. W. Holwell Carr.

Sold at Christie's, May 8, 1897, Lot 50, described as from Sir Robert Affleck's collection and from the Swinton Park collection, for £162 15s., to McLean, from whom it passed to Charles Sedelmeyer, of Paris, who sold it to T. J. Blakeslee, of New York.

VIRGIN AND CHILD.

Sketch.

Sketch sold at Greenwood's, April 15, 1796, Lot 55, as sketch of Virgin and Child, for £17 6s. 6d., to Bryan. Sold at Christie's, May 25, 1810, Lot 24 (Michael Bryan, owner), as a spirited study for a Madonna and Child, for £16 16s., to Spackman; March 1, 1817, Lot 3 (Spackman, owner), as Holy Family, for £3, to Heath.

✓
VIRGIN AND CHILD.

Sold at Greenwood's, April 15, 1796, Lot 49*, as Mother and Child, for £2 12s. 6d., to Cooper. Sold at Christie's, June 10, 1844, Lot 106 (Gritten, owner), as Virgin and Child, for £1 7s., to Anthony.

VIRGIN AND CHILD. See MADONNA COL BAMBINO, *ante*, page 1172.

✓
VIRGIN AND CHILD.

Sold at Christie's, May 12, 1838, Lot 21 (Lord Northwick, owner), as Virgin and Child, intended to display the magical effect of the colouring of Correggio, from Lady Thomond's collection, with one other, for £4 4s., to Ward.

WINTER. See LADY CAROLINE MONTAGU-SCOTT, *ante*, page 656.

WINTER.

Unfinished study.

Sold at Greenwood's, April 15, 1796, Lot 57, for £17 6s. 6d., to Walton.

WOOD NYMPH AND FAUN.

A nymph, nude to the waist, moving towards the right, with her hair blowing towards the left; her left arm is extended over her right shoulder, evidently holding the hand of a child on her back; the child looks frightened; landscape to the right.

ENGRAVED.

S. W. Reynolds, $11\frac{7}{8} \times 9\frac{7}{8}$ in.

„ 1821, $4\frac{3}{4} \times 4$ in., as Anonymous, No. 6.

A proof in the British Museum has in pencil, "Miss Emma Hart, afterwards Lady Hamilton."

YOUNG WARRIOR. See MASTER COX as "Hannibal," *ante*, page 203.

CARICATURES.

"It is a curious circumstance, and scarcely to be credited in the life of an artist so refined, who seems, even from the earliest dawning of his genius, to have devoted himself to the service of the Graces, that he should ever have been, at any period, a caricaturist. Yet this was actually the case during his residence at Rome, where he painted several pictures of that kind: particularly one, which is a sort of parody on Raffaele's 'School of Athens,' comprising about thirty figures and representing most of the English gentlemen then in that city; this picture, I have been informed, is now in the possession of Mr. Joseph Henry, of Straffan, in Ireland, whose portrait also it contains. But I have heard Reynolds himself say that, although it was universally allowed he executed subjects of this kind with much humour and spirit, he yet held it absolutely necessary to abandon the practice; since it must corrupt his taste as a portrait painter, whose duty it becomes to aim at discovering the perfections only of those whom he is to represent."—NORTHCOTE, vol. i., pp. 45, 46.

The following list of portraits included in Reynolds's caricatures (other than the parody on "The School of Athens") is from his notebook:

"Lord Charlemont.	Lord Bruce.
Sir Thomas Kennedy.	Mr. Ward.
Mr. Ward.	Mr. Leeson, jun.
Mr. Phelps.	Mr. Henry.
Sir W. A. Lowther.	Mr. Cook.
Mr. Leeson, jun.	Mr. Woodyer.
Mr. Turner.	Mr. Turner (<i>ancora</i>).
Mr. Huet.	Mr. Drake."

SIR C. TURNER, MR. COOKE, MR. WOODYEARE, and
DR. DRAKE. See TURNER, *ante*, page 991.

"This picture is a caricature containing portraits of my grandfather, John Woodyeare of Crookhill, and of his tutor, the Rev. Dr. Drake, together with Sir Charles Turner, Bart., and Mr. Cooke, of Bedford Square, London. The picture was painted in 1751, and was brought from Rome by Mr. Woodyeare, in whose family it has remained ever since." (*Communicated by Mr. Woodyeare.*)—COTTON, 1856, p. 67.

RALPH, LORD WICKLOW, and others.

EXHIBITED.

British Institution, 1853, No. 124, by the Earl of Wicklow, K.P.,
described as:

"The figure about to step into the cabriolet is Ralph, Viscount Wicklow. Dr. Benson, his tutor, calls his attention to the quarrel which his *valet-de-chambre* has with the inn-

keeper, while his other servant has mounted a restive horse to proceed as *avant courier*. These four figures and the dog are portraits taken by Sir Joshua at Rome, then a young man, to whom his friend, Lord Wicklow, recounted the anecdote. The portraits are all admirable likenesses."

Cotton states that this picture refers to the first four portraits in the above list. In a note to the name of Lord Charlemont he adds :

"James, 4th Viscount, created Earl of Charlemont in 1763. (His niece, Eleanor, married, in 1787, William, 2nd Earl of Wicklow.) This picture is in the possession of the Earl of Wicklow."

From this it seems that the description of the characters given in 1853 cannot be correct. Ralph Haward, whose name does not appear in Reynolds's list, was not created Lord Wicklow until 1785. The picture probably represents Lord Charlemont, Sir T. Kennedy, Mr. Ward, and Mr. Phelps.

See WICKLOW, *ante*, page 1054.

PORTRAITS OF DISTINGUISHED CONNOISSEURS painted at Rome.

Canvas $23\frac{1}{2} \times 18$ in.

Whole length composition of four figures ; in the foreground, to the left, a dog seated.

EXHIBITED.

British Institution, 1831, No. 133, by Lord George Cavendish.

Grosvenor, 1884, No. 188, by the Duke of Devonshire, K.G.

LORD BRUCE, afterwards Lord Aylesbury, LORD MILLTOWN, FRANK BURTON, afterwards Lord Conyngham, and LORD CHARLEMONT.

Canvas 24×18 in., *oblong*.

EXHIBITED.

Dublin, 1853, No. 931, by the Earl of Milltown.

On the frame the names are now given as Earl of Cassilis, Lord Milltown, Ward, and Phelps.

The picture was presented to the Irish National Gallery in 1899 by the Countess of Milltown.

JOSEPH HENRY OF STRAFFAN, SIR W. W. WYNN, LORD CHARLEMONT, and another.

Canvas 24×18 in., *oblong*.

The names now on the frame are Lord Milltown, Ward, Ashley, and Henry of Straffan.

EXHIBITED.

Dublin, 1853, No. 936, by the Earl of Milltown.

The picture was presented to the Irish National Gallery in 1899 by the Countess of Milltown.

THE FIRST LORD MILLTOWN and LORD NAAS, afterward Lord Mayo.

Canvas 28 × 19 in., upright.

EXHIBITED.

Dublin, 1853, No. 937, by the Earl of Milltown.

The picture was presented to the Irish National Gallery in 1899 by the Countess of Milltown.

The last three Caricatures were painted in Italy by Sir Joshua Reynolds when a very young man ; they represent the companions of his tour. In after life he offered any of his later pictures in exchange for one of them.

PARODY ON THE "SCHOOL OF ATHENS."

Canvas 42 × 36 in.

Extract from Reynolds's notebook :

" Painted in the Caricatura of the 'School of Athens' :

" Mr. Henry.	Abbate de Bois.
Mr. Leeson, Junr.	Mr. Bretengam (Brettingham).
Lord Bruce.	Mr. Murfey.
Mr. Maxwell.	Mr. Sterling.
Mr. Leeson, Senr.	Mr. Ironmonger.
Mr. Barrett.	Mr. Dawson.
Mr. Patch.	Sir Matthew Featherstone.
Mr. Virepile.	Lord Charlemont.
Sir William Lowther.	Mr. Phelps.
Dr. Erwin.	Sir Thomas Kennedy.
Mr. Bagot.	Four idea figures."

ENGRAVED.

James Scott, 1878, 10 × 7 $\frac{1}{4}$ in.

Put up at Christie's, March 14, 1868, Lot 168 (Joseph Henry, owner), as " Burlesque on School of Athens, 1751," and bought in for 190 guineas.

The picture was presented to the Irish National Gallery in 1899 by the Countess of Milltown.

LANDSCAPES.

"It may be mentioned that among the advantages of his residence at this time (1749) of his life in Devonshire, he did not altogether neglect the study of landscape, where it might be studied with such excellent purpose. At Port Eliot there is a long narrow view of Plymouth and the adjoining scenery, from the hill called Catdown, by him in 1748, minutely painted—in complete contrast with his later landscape style."—TOM TAYLOR'S *Life of Reynolds*, vol. i., p. 34.

THE THAMES FROM RICHMOND HILL.

Canvas $35\frac{1}{2} \times 27$ in.

A view of Petersham and Twickenham meadows from Richmond Hill; in the foreground to the right are cows and sheep; Pope's Villa in the distance.

Painted in 1788.

EXHIBITED.

British Institution, 1813, No. 110, by the Marchioness of Thomond.

" " 1823, No. 6, by Samuel Rogers.

Royal Academy, 1870, No. 148, by T. Baring.

Grosvenor, 1884, No. 165, by the Earl of Northbrook.

ENGRAVED.

J. Jones, 1800, $22\frac{1}{2} \times 17\frac{1}{2}$ in., oblong, as "the only Landscape painted by that eminent artist."

W. Birch, 1788, $4\frac{1}{4} \times 3\frac{1}{4}$ in., oblong, as "View from Sir Joshua Reynolds's house, Richmond Hill," for "Delices de la Grande Bretagne."

The letterpress accompanying the Birch engravings, in 1791, says: "This landscape is a curiosity from its being one of the very few by Sir Joshua Reynolds, and a view from his own house. Sir Joshua has not copied every minutæ of the scene, but, like a great artist, has given its peculiar character and leading features: the crystalline transparency of the stream, with its boldness and breadth of line, its elegancies of building embosomed in wood, and the distant hills tinged with the soft blue of the purest air. The size of the picture is 3 feet wide by 2 feet 4 inches high, and in Sir Joshua Reynolds's possession."

A commentary was made upon this picture at that time: "The picture may be considered rather as an arrangement of rich and brilliant colours than a defined landscape."

Sold in the Thomond sale, 1821, May 18, Lot 63, as "A view from Richmond Hill, in the rich and bold manner of Rembrandt, the happiest of the productions of Sir Joshua in this line," for £162 15s., to Samuel Rogers; and at his sale in 1856, May 2, Lot 702, described as "Prospect from his window on Richmond Hill looking over the Thames, Marble Hall and Pope's Villa, a group of sheep and cattle in the foreground, in the manner of Rembrandt, one of the happiest productions in this style," for £451 10s., to Bentley.

The picture belongs to the Earl of Northbrook.

A WOODY LANDSCAPE.

Canvas $29\frac{1}{2} \times 24$ in., *oblong*.

In the foreground are large trees to the left; to the right are smaller trees; in the middle distance is a river, beyond which is a shepherd with a flock of sheep; a round castellated tower behind; distant mountain visible.

Memo., June 12, 1770: "Paese senza rosso con giallo nero e turchino e bianca, cera."

EXHIBITED.

British Institution, 1832, No. 141,
" " 1864, No. 153, } by Sir George Phillips, Bart.
Royal Academy, 1882, No. 184, }

Sold in the Thomond sale, May 18, 1821, Lot 48, described as a "Woody Landscape (one of the few performances of Sir Joshua in this line)," for £68 5s., to George Phillips, afterwards Sir George Phillips, Bart.

ENGRAVED.

S. W. Reynolds, 1824, $6\frac{3}{4} \times 5\frac{5}{8}$ in. (*oblong*), as No. 17.

The picture descended to Sir George Phillips's daughter, Julia, Countess of Camperdown, and now belongs to the Earl of Camperdown, at Weston House, Shipston-on-Stour.

A ROMANTIC WOODY LANDSCAPE.

Canvas 29×28 in.

EXHIBITED.

British Institution, 1858, No. 177, by Wynn Ellis.

Royal Academy, 1886, No. 42, as a "Woody Landscape, intersected with a stream of water; hills in the distance; cloudy sky," by James Knowles.

Sold in the Rogers sale, 1856, Lot 604 as a "romantic Woody Landscape, intersected by a stream of water, a highly poetical work, in the

manner of Titian," for £110 5s., to Pearce. In the Wynn Ellis sale, May 6, 1876, it was bought by H. De Zoete, and at his sale, May 8, 1885, by James Knowles.

The picture belongs to James Knowles, at Queen Anne's Lodge, Westminster.

A LANDSCAPE WITH A MILL.

Canvas 39 × 49 in.

EXHIBITED.

British Institution, 1863, No. 189, as "Landscape with Mill," by Wynn Ellis.

Sold at Christie's, May 6, 1876, Lot 86 (Wynn Ellis, owner), described as "A river scene with a windmill," for £36 15s., to Cox.

LANDSCAPE.

View of Castle Wilgur on the Rhine.

Exhibited in the Royal Academy, 1789, No. 259.

A LANDSCAPE.

37 × 32 in.

EXHIBITED.

British Institution, 1813, No. 44 (third catalogue), by the Earl of Chichester.

This picture is mentioned in Cotton, 1856, p. 64. Mr. A. Graves failed to find it when at Stanmer.

The Earl of Chichester writes, October 15, 1899: "I never heard of the landscape. I have written to the daughter of Bishop Pelham, my father's brother, in case it may have fallen to him."

PLYMOUTH SOUND FROM CATTEDOWN.

Panel.

"At Port Eliot there is a long panel with a view of Plymouth and the adjoining scenery, taken from the hill called Catdown, painted by Reynolds in 1748, the year before he went to Italy. His name and date are on the back of the picture, as I am informed by Mr. Bolton."—COTTON, 1856, p. 64.

The picture belongs to the Earl of St. Germans, and is No. 33 in the Port Eliot catalogue.

A LANDSCAPE.

Canvas 50 × 40 in.

Sold at Christie's, May 18, 1810, Lot 120 (John Hoppner, R.A., owner), as a "Landscape with cattle and figures," for £23 12s. 6d., to Seguier; May 15, 1830, Lot 105 (Sir Thomas Lawrence, P.R.A., owner), as a "Landscape with cattle and figures, 50 × 40 in.," for £120 5s., to Strutt; May 12, 1832, Lot 15 (Earl of Mulgrave, owner), as "one of the few painted by this great master, formerly in the possession of Mr. Hoppner," for £30 9s., to Strutt.

A ROMANTIC LANDSCAPE WITH A MAGDALEN AND ANGELS.

Sold at Greenwood's, April 15, 1796 (second day), Lot 62, as a "Romantic Landscape, with a Magdalen and angels," for £26 5s., to Woodburn. Sold at Christie's, June 19, 1834 (T. Stothard, R.A., owner), as "A Magdalen in a Landscape," for 10s. 6d., to Bell; April 22, 1842, Lot 98 (John Knowles, owner), as a "Romantic Landscape with a waterfall, and the Magdalen with a choir of angels in the foreground," for £4 14s. 6d., to Norton.

LANDSCAPE.

Paid for, July, 1784, Mr. Boothby for a Landskip, £52 10s.

LANDSCAPE.

Paid for between January, 1785, and May, 1787, Brook Boothby for a Landskip, £57 10s.

This must be a second picture.

A BOLD LANDSCAPE AND FIGURES IN THE STYLE OF ROSA.

Sold at Christie's, May 19, 1821, Lot 23 (Thomond collection), for £44 2s., to Cunliffe; May 12, 1838, Lot 21 (Lord Northwick, owner), as "Study of a Landscape—an imitation—in the style and manner of Rosa, and a Virgin and Child," for £4 4s., to Ward.

A Landscape with a Flight into Egypt (24 × 20 in.), St. Joseph and donkey with Virgin and Child walking beside them to the right; ruined castle to the left; river and town in middle distance; high trees to the right; belongs to the Duke of Wellington, at Apsley House, No. 188 (red) in the catalogue.

LANDSCAPE.

Sold at Christie's, May 12, 1838, Lot 34, "The scene of which is in the woods near the spring at Taplow, in the grounds of the late Marchioness of Thomond. The convivial party were probably of the family. This and the following lot were given by Sir J. to his friend James Barry, and purchased at his sale" (Lord Northwick, owner), for £5 5s., to Gritten. Bought in by the owner, Gritten, at Christie's, February 12, 1842, Lot 53, as "View in the Grounds at Taplow Park," for £2 2s.

Lady Thomond lived at Taplow Court, now the seat of W. H. Grenfell.

LANDSCAPE.

Companion picture to the above.

Sold at Christie's, May 12, 1838, Lot 35, as "A more detailed description of these paintings is written on the back of the canvas of each of them, by their former owner" (Lord Northwick, owner), for £5 5s., to Gritten.

LANDSCAPE WITH BUILDINGS.

Panel.

The Rev. John Palmer told Cotton of a panel over the chimneypiece in the dining-room of his house at Torrington, which was painted by Reynolds when a young man. The subject was a landscape with buildings. He said it had been taken out and sold many years ago, but he did not know anything of its subsequent history. *See* Cotton, 1856, p. 252.

A LANDSCAPE WITH FIGURES BATHING.

Sold at Christie's, July 16, 1831, Lot 137 (John Jackson, R.A., owner), as a "Woody Landscape, with figures bathing and cattle and sheep reposing," for £43 1s., to Bone; June 22, 1889, Lot 94 (Galton, Hadzor collection, owner), as "Woody Landscape, with animals and boys about to bathe, from the Lawrence collection," for £68 5s., to Stevens (probably an error; should be Hoppner collection).

A ROMANTIC LANDSCAPE WITH FEMALES ON THE BANK OF A RIVER.

Sold by English and Son, October 22, 1849, Lot 286 (John Hugh Smyth Pigott, of Brockley Hall, Somerset, owner), described as "A bold, romantic Landscape, with Females on the banks of a River. From Caleb Whitefoord's collection. Sir Joshua's handwriting is on the back," for £17.

A LANDSCAPE IN THE STYLE OF SALVATOR ROSA.

Put up at Christie's, April 12, 1803, Lot 95 (Brian, owner), as "a classical and beautiful picture, presumed to be the only landscape ever painted by the immortal artist," and bought in for £28 7s.

"Mr. Bryant of St. James's Street has a fine landscape by Sir Joshua Reynolds, painted much in the style of Salvator Rosa."—COTTON, 1856, p. 252.

LANDSCAPE, CONWAY CASTLE.

The castle in a landscape; in the distance a high mountain, with clouds.

ENGRAVED.

W. Birch, 1790, $5\frac{1}{4} \times 3\frac{1}{2}$ in., for "Delices de la Grande Bretagne."

LANDSCAPE, WITH HAGAR AND ISHMAEL.

Put up for Mr. Bambridge at Christie's, January 12, 1816, Lot 58, as a "Landscape with Hagar and Ishmael," and bought in for £2 2s.; June 16, 1832, Lot 120 (Newland, owner), as a "Woody Landscape with Hagar and Ishmael," for £3 3s., to Lusignan.

LLEWENNY.

View of the bleaching works of the late Hon. T. Fitzmaurice, at Llewenny, North Wales.

Sold at Christie's, May 26, 1821, Lot 39 (Thomond collection), for £2 15s., to King.

LANDSCAPES (a pair).

"In regular landscape painting Sir Joshua's works are very scarce. Northcote refers to two which were bequeathed by Sir Joshua to Sir George Baker, M.D., who attended his family."—COTTON, 1856, p. 64.

There is no confirmation of this bequest to be found in Sir Joshua's will (*see ante*, page 788). They may have been presented by the artist himself.

LANDSCAPE.

35×30 in., *oblong*.

Unfinished.

The Earl of Arran in 1873 had a very fine oblong landscape with a group of three unfinished children in the middle distance. Mr. A. Graves saw the picture, October 31, 1873.

LANDSCAPE.

Northcote, in vol. ii., page 350, records a landscape belonging to the Earl of Aylesford, for which he paid 50 guineas.

No landscape was catalogued for sale at Christie's, June 8, 1881, neither was Mr. A. Graves successful in finding one at Packington Hall in 1898.

LANDSCAPE, WOODY SCENE.

Sold at Christie's, February 12, 1803, Lot 9, as a "Woody scene, with figures" (Grant, owner), for £2 15s., to Champernon.

LANDSCAPE, FARM YARD.

Sold at Christie's, March 3, 1832, Lot 76 (John Andrews, owner), as a "Farm yard with cattle and Farm house," for £6 6s., to Dunford.

LANDSCAPE, CHELSEA BRIDGE.

Sold at Christie's, April 4, 1835, Lot 55, as "View of the Wooden Bridge at Chelsea, with figures, a curious picture," for £2 15s., to Prowett.

LANDSCAPE IN THE MANNER OF GIORGIONE.

Sold at Christie's, June 15, 1838, Lot 39 (Woods, owner), for £8, to Farrer.

LANDSCAPE AND FIGURES.

Sold at Christie's, March 28, 1840, Lot 7 (William Hastings, owner), for £2 8s., to R. E.

LANDSCAPE.

Panel 40 × 34 in.

Put up at the Sirr sale in Dublin, Lot 343, described as "This singular picture is a view taken from the back window of his house at Richmond. It was dashed off in a sudden frolic on the back of an old panel picture. He presented both to his gifted pupil, F. C. Pack, at the time, and he sawed them asunder. It was purchased from him." Put up again, February 3, 1842, Lot 87, and bought in; the reserve was £100.

WOODY LANDSCAPE.

Sold at Christie's, June 5, 1857, Lot 97, as "Group of figures and sheep in the foreground ; said to have been presented by Reynolds to Westall," for £4, to Harper.

It is not among the pictures of Westall sold by Mr. Phillips in 1813.

A WOODY LANDSCAPE.

Sold at Christie's, November 28, 1879, Lot 88 (Warner, owner), for £11, to Ferry.

WOODY LANDSCAPE.

Canvas $17\frac{1}{2} \times 12\frac{1}{2}$ in.

Sketch.

Sold at Christie's, May 9, 1896, Lot 64, as "Woody Landscape, with a pool of Water," a sketch, for £31 10s., to Crisp.

COPIES FROM PICTURES BY THE
OLD MASTERS, by SIR JOSHUA
REYNOLDS, P.R.A., mostly made in Rome
in 1750.

CRUCIFIXION, after MICHAEL ANGELO.

Copied at the Palazzo Borghese in 1750.

ÆNEAS AND ANCHISES, after BAROCCIO.

Copied at the Palazzo Borghese in 1750.

MAGDALEN, after CARRACCI.

Copied at the Palazzo Borghese in 1750.

BOY'S HEAD, after CARRACCI.

Sold at Greenwood's, April 15, 1796, Lot 21, for £3 13s. 6d., to Lord
Ossory.

HEAD OF AN OLD MAN, after CARRACCI.

Canvas 22 × 17½ in.

Sold at Christie's, July 31, 1886, Lot 216, Blenheim Collection, as "a fine
life-size Study of the head of an old man, grey beard, brown mantle, profile to
left, leaves of a large book occupy the lower corner," 22 × 17½ in., for £4 14s. 6d.

AN ANGEL'S HEAD, after CORREGGIO.

Canvas 17 × 13 in.

Copied at the Palazzo Secretario in 1750.

Sold at Christie's, July 31, 1886, Lot 215, Blenheim Collection. "Head of an Angel, life size, looking at the spectator over his right shoulder, 17 × 13 in., after Correggio," for £7 7s.

ST. JOHN, after CARLO DOLCI.

Canvas 30 × 25 in.

The picture belongs to Mrs. Hadow, at Everleigh, Bishops Down, Tunbridge Wells.

DIANA, after DOMENICHINO.

Copied at the Palazzo Borghese in 1750.

ST. CECILIA, after DOMENICHINO.

Copied at the Palazzo Borghese in 1750.

ANGEL PLAYING ON AN ORGAN, ST. CECILIA, after GUIDO.

Copied at the Palazzo Falconiere in 1750.

AURORA, after GUIDO.

A sketch.

Copied at the Corsini Palace in 1750, May 30 to April 10.

ECCE HOMO, after GUIDO.

Copied at the Palazzo Secretario in 1750.

NATURE UNFOLDING THE FRUITS OF THE EARTH,
after GUIDO.

Canvas 24½ × 29 in.

Bought in at Christie's, April 16, 1831, Lot 5 (Gentleman of rank, owner), for £35 14s. Sold at Christie's, June 15, 1836, Lot 4 (Hon. William Boothby Grey, owner), for £16 16s., to Brown; May 6, 1876, Lot 84 (Wynn Ellis, owner), for £43 1s., to Permain.

A NYMPH LOOKING AT A BASKET OF GRAPES,
after GUIDO.

Sold at Christie's, June 2, 1848, Lot 31 (Sir T. Baring, owner), for £7 7s., to Harris; March 27, 1858, Lot 29, bought in for £10 10s.

ST. MICHAEL SLAYING THE DRAGON, after GUIDO.

Painted in 1750, May 30 to June 10, for the Church of the Capuchins.

EXHIBITED.

British Institution, 1826, No. 159, }
" " 1827, No. 181, } by George IV.

The picture is now placed over the altar in the chapel at Hampton Court.

Belonged to the Marchioness of Thomond (Northcote).

THREE HEADS, after GUIDO.

Copied at the Palazzo Falconiere in 1750.

VIRGIN GIVING SUCK, after GUIDO.

Copied at the Palazzo Falconiere in 1750.

A PIPING SATYR, after JORDEANS.

Sold at Christie's, May 19, 1821, Lot 5 (Thomond Collection), for £11 6s., to Penny, for Allnutt.

GROUP OF SIX FIGURES, after QUINTIN MATSYS.

Sold at Greenwood's, April 15, 1796, Lot 36, for £3 3s., to Dixon.

HOLY FAMILY, after POUSSIN.

Copied at the Palazzo Falconiere in 1750.

AVENGING ANGEL, after RAPHAEL.

In a circle, 20 × 20 in.

Study from the figure of the Angel in the fresco of the Expulsion of Heliodorus from the Temple of Jerusalem. The face is in profile to the left.

The picture belongs to the Duke of Bedford, and is No. 411 in the Woburn catalogue.

THE CREATION, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 23, for £1 15s., to Nole.

THE FATHERS OF THE CHURCH, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 22, for £3 15s., to Vernon.

A FEMALE HEAD, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 24, for £1 5s., to Green.

FEMALE FIGURE BEARING A VASE OF WATER, after RAPHAEL.

Canvas 24 × 18 in.

Sold at Christie's, May 15, 1830, Lot 89 (Sir Thomas Lawrence, P.R.A., owner), as "Head of the celebrated female figure bearing a vase of water in the Incendio del borgo, by Raphael," for £23 2s., to Lord Northwick; bought in at Christie's, May 12, 1838, Lot 49 (Lord Northwick, owner), described as above, for £35 14s.; sold by Phillips, August 2, 1859, Lot 472 (Lord Northwick, owner), for £5 5s.

GROUP OF FIGURES, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 39, for £2 12s. 6d., to B. West, P.R.A.

GROUP OF FIVE FIGURES, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 31, for £1 15s., to Barnard.

GROUP OF SIX FIGURES, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 32, for £2 15s., to Johnson; sold at Christie's, June 8, 1866, Lot 307 (Samuel Boddington, owner), as "Group of six figures from Heliodorus of Raphael," for £21, to Ensom.

GROUP OF SIX FIGURES, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 33, for £1 5s., to Porter; sold at Christie's, June 8, 1866, Lot 308, as "Group of four figures from Heliodorus of Raphael," for £21, to Ensom; April 6, 1867, Lot 127 (E., owner), as "Group of four figures, etc.," for £6 16s. 6d., to James.

GROUP OF SIX WOMEN AND CHILDREN, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 35, for £2 2s., to Mrs. Gosling.

HEAD, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 26, for £2, to Cribb.

HEAD, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 27, for £1 11s. 6d., to Bengo.

HEAD OF POPE LEO X., after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 34, for £4 4s., to Sir Henry Englefield.

HEAD OF A PRIEST AT THE ALTAR, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 28, for £5 10s., to Vernon.

HERCULES, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 25, for £1 6s., to Lord Ossory.

ST. CATHERINE, after RAPHAEL.

Copied at the Palazzo Borghese in 1750.

ST. JOHN, after RAPHAEL.

Sold at Christie's, May 26, 1821, Lot 33* (Thomond Collection), for £10 10s., to Garrard.

SCHOOL OF ATHENS, after RAPHAEL.

The picture belongs to Mrs. Hadow, at Everleigh, Bishops Down, Tunbridge Wells.

SCHOOL OF ATHENS, after RAPHAEL.

66 × 27 in.

A sketch was sold at Christie's, May 19, 1821, Lot 40 (Thomond Collection), as "A sketch from the celebrated School of Athens of Raphael," 27 × 66 in., for £16 16s., to Triste.

TWO FEMALE HEADS, after RAPHAEL.

Sold at Greenwood's, April 15, 1796, Lot 29, for £2 2s., to Dr. Lockman.

REMBRANDT, after REMBRANDT.

Copied at the Corsini Palace, Rome, in 1750, April 20.

Sold at Christie's, May 26, 1821, Lot 43 (Thomond Collection), for £22 1s., to Blackman.

REMBRANDT, after REMBRANDT.

Bought in at Christie's, February 20, 1858, Lot 52 (Vaux, owner), as "Portrait of Rembrandt in a white turban and a dress edged with fur, holding a scroll, admirably painted in the style of Rembrandt," for £29 8s.

REMBRANDT, WITH A PAPER, after REMBRANDT.

Canvas 36 × 30 in.

The picture belongs to Mrs. Hadow, at Everleigh, Bishops Down, Tunbridge Wells.

THE TRIBUTE MONEY, after REMBRANDT.

$24\frac{1}{2} \times 32$ in.

Group of numerous figures; in the centre is the Saviour and other figures, one of them holding a coin.

EXHIBITED

British Institution, 1866, No. 152, by Lord Crewe.

Royal Academy, 1895, No. 2, by Lord Houghton.

HEAD OF SATYR AND BACCHANALIAN NYMPH, after RUBENS.

Sold at Christie's, May 18, 1821, Lot 39 (Thomond Collection), for £26 5s., to General Phipps; June 25, 1859, Lot 77 (Hon. E. Phipps, owner), for £54 12s., to Morant.

LOVE AND WAR, after RUBENS.

Sold at Greenwood's, April 15, 1796, Lot 40, for £3 5s., to Simpson.

OLD MAN'S HEAD, READING, after RUBENS.

Copied at the Corsini Palace in 1750, April 16.

STUDY FROM THE SATYR IN THE TRIUMPH OF
SILENUS, after RUBENS.

Sold at Christie's, April 8, 1845, Lot 632 (A. Geddes, A.R.A., owner), for £2 2s., to Fuller.

BORGIA AND MACHIAVEL, after TITIAN.

Copied at the Palazzo Borghese in 1750.

DIANA AND A NYMPH, after TITIAN.

Sold at Christie's, April 20, 1850, Lot 33 (Aylward, owner), as "Diana and a Nymph, an admirable copy from Titian," for £4, to Waters.

LAST SUPPER, after TITIAN.

Copied at the Palazzo Borghese in 1750.

PHILIP II. OF SPAIN, after TITIAN.

Copied at the Corsini Palace in 1750, April 17 to 19.

SCHOOLMASTER, after TITIAN.

Copied at the Palazzo Borghese in 1750.

TITIAN, after TITIAN.

Copied at the Palazzo Borghese in 1750.

VENUS, after TITIAN.

Bought in at Christie's, June 19, 1852, Lot 52, described as "This fine copy, made by Sir Joshua when he was in France, of the Orleans picture, now in the Museum of Cambridge, and which was purchased by the late Earl Fitzwilliam at the sale of the Orleans pictures, being the Venus of Titian in a fine landscape. Part of the picture is differently treated from the original, and is especially in Sir Joshua's own broad manner of handling, possessing great suavity of colouring and rich effect" (Buchanan, owner), for £63.

DOG, after VANDYKE.

Sold at Greenwood's, April 15, 1796, Lot 49**, for £3 8s., to Bacon.

HENRIETTA MARIA, after VANDYKE.

Sold at Christie's, April 20, 1811, Lot 53, for £5, to Davies; June 28, 1845, Lot 55, for £5 5s., to Bartington.

PONTIUS, after VANDYKE.

Copied at the Palazzo Secretario in 1750.

ST. MARTIN DIVIDING HIS CLOAK, after VANDYKE.

Copied at the Corsini Palace in 1750, April 21 to 23.

VANDYKE, after VANDYKE.

Sold at Christie's, June 16, 1862, Lot 166, as "Portrait of Vandyke after a picture by himself said to have been purchased at Lady Thomond's sale" (Wilcox, owner), for £13 13s., to Graves.

A CONVERSATION, No. 1, after PAUL VERONESE.

Copied at the Palazzo Falconiere in 1750.

A CONVERSATION, No. 2, after PAUL VERONESE.

Copied at the Palazzo Falconiere in 1750.

FÊTE CHAMPÊTRE, after WATTEAU.

Sold at Christie's, December 6, 1844, Lot 241 (W. Russell, owner), for £7 17s., to Gibbs.

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